musical
COURIER

JULY, 1952

25 CENTS

ALBA CLAWSON

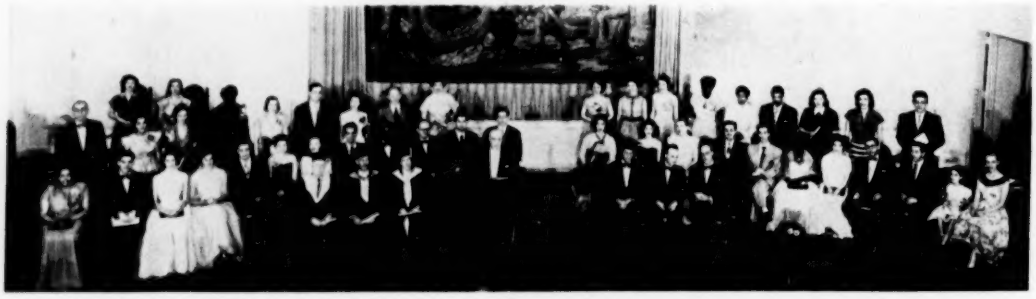
MUSICAL THREESOME . . . Zinka Milanov, Metropolitan Opera leading soprano, chats with her teacher, Jacques Stueckgold, right, and her brother, Bozidar Kunc, who is her accompanist.

AWARD SHARED . . . The tenth annual WLA $1,000 scholarship for women singers between 18 and 25 for study at the Cincinnati College of Music this year was equally divided between Eileen Slattery (second from left), mezzo-soprano, of Dayton, Ohio, and Patricia Raymond, contralto, of Cincinnati; 20 young women from five states competed. Making presentations is William Robinson, program vice-president of Crosley Broadcasting Corp., left. Fred Smith, managing executive of the college, is at right.

UNDER SUMMER'S SIGNATURE

TELEVISED PAGLIACCI . . . WLW-Television, Cincinnati, presented its first full-length opera on May 31, featuring Harold Borden, tenor, and the Georgetown (Ky.) College Opera Workshop in Pagliacci. The television show was the climax of a series of performances of this opera in the region the past season, and next season's production of Carmen has gone into rehearsal during the summer semester, with Mr. Borden again artist-in-residence at the college. In the picture, Mr. Borden stands behind the drum. At his left is Doris Moore (Nedda). F. K. Marshall, director of the Opera Workshop, is conducting.

CITED . . . The Medal of St. Cecilia is presented to Winifred Traynor Flanagan, organist and choir director of St. Cecilia's Cathedral, Omaha, by the Rev. Francis P. Schmitt, director of the Boys Town Choir. The Cecilian Medal, an exclusive Boys Town award presented for the first time, was awarded to Mrs. Flanagan in recognition of her long and distinguished career in the field of lithurgical music.



74th COMMENCEMENT CONCERT OF THE NEW YORK COLLEGE OF MUSIC, at Town Hall, June 19. Front row, center: Dr. Arved Kurtz, Director and President of the New York College of Music; l. to r.: three recipients of the Doctor of Music degree, h. c., Dr. George H. Gartlan, Dr. Herman Neuman, Dr. Grace Spofford; also the directors, Dr. Warner Hawkins, Leslie Hodgson, Dr. Otto Herz. Second row, l. to r., Diploma recipients: Nadine Adams, Michael Assael, Anastasia Athos, Eunice Carstens, James Casmano, Florence Paskell, Juta Kurman, Salvatore De Bartolo, Lawrence Eastmond, Otto Hammer, Joseph Jarson, Robert Killian, Moon Chan Kim, Roxanne Loomis, Helene Mackay, Giovanni Nisita, Frank Siraguna, Winifred Johannes Thompson, Gina Valente, Seymour Weinstein, Edward Wojcik; Marily Dubow, recipient of Richard Hirsch Memorial Award; and Joanna Havriliak, recipient of award for outstanding Student Activity. Third row, l. to r.: Dr. William Pollak, member of the faculty; Certificate recipients: Millie Basile, Louise Cronheim, Inez Isaac, Winifred Jaeger, Julius Menken, Juliette Perez, Joseph Rosen, Dorothy Roth, Helen Seaman, Gloria Shapiro, Doris Smith, Gertrude Tucker, Alicia Valdes, Harry Webster, Susan Wojcik, Rosalind Wolfson, Thomas D'Innocenzi, recipient of award for Outstanding Student Activity. Back row: Ruth Winrow, Registrar; Phyllis Glick, Secretary. Awards made were: Richard Hirsch Memorial Award: Marilyn Dubow. Michael Assael; Awards for Outstanding Student Activity: Salvatore De Bartolo, Thomas D'Innocenzi, Joanna Havriliak, Helene Mackay, Gloria Shapiro.

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CONGRATULATED BY QUEEN OF BELGIANS . . . Young performers who won leading prizes at the Queen Elisabeth International Competition for pianists in Brussels. L. to r., first row, Karl Engel, Switzerland, second prize; the Queen; Leon Fleisher, U. S., first prize; Janine Kinet, Belgium, twelfth prize; Theodore Lettvin, U. S., seventh prize.

Three from U. S. Victors In Brussels Contest

BRUSSELS.—The Concours Queen Elisabeth ended, as already announced, with the victory of an American pianist—Leon Fleisher, receiving the first prize of $3,000. Some 75 entered the first test, and 25 survived for the second series, while 12 remained for the finals. The international jury included such eminent pianists as Artur Rubinstein, Robert Casadesus, Magda Tagliafero, Ernesto del Pueyo, Marguerite Long, and the New York critic Olin Downes.

In the presence of the Queen, the following final results were announced: first, Leon Fleisher, U. S., $3,000 and gold medal; second, Karl Engel, Switzerland; third, Maria Tipo, Italy; fourth, Frans Brouw, Belgium; fifth, Laurence Davis, Australia; sixth, Lamar Crowson, U. S.; seventh, Theodore Lettvin, U. S.; eighth, Yury Boukoff, Bulgaria; ninth, Jacques Colaud, France; tenth, Philippe Entrement, France; eleventh, Hans Graf, Austria; twelfth, Janine Kinet, Belgium.

Fleisher, who was born in San Francisco in 1923, is a virtuoso of very high class; not only is his technique virtually flawless, but he showed such musical instinct and deep understanding of the works performed that from the first day his success was forecast by many. He was accorded a reception seldom witnessed. The enthusiasm had barely ceased when Fleisher signed a contract for a number of concert engagements next winter and a dozen for the remaining weeks of this season.

A great impression also was made by Theodore Lettvin, Karl Engel and the 20-year-old Maria Tipo. All of them no doubt will make brilliant careers.

FRANCIS DE BOURGUIGNON.

American Wins Lausanne Contest

Grace Hoffman, young American mezzo-soprano, has been named winner in the recent Lausanne International Competition held at Lausanne, Switzerland, one of the two Americans who won a "prix de la ville de Lausanne" and its cash grant of 500 Swiss francs. Miss Hoffman came to Switzerland from Italy where she has been studying on a Fulbright Award. In France this season, she sang important roles with the Florence Opera, appearing in Aida, I Puritani and The Bartered Bride. Last winter she flew back to the United States for a limited tour of the Midwest. Miss Hoffman is a winner of the Blanche Thebom Award and the Chicago Theater of the Air Award.

Roy V. Bogas Gets Kimber Award

Roy V. Bogas, 18, of San Francisco, pianist-composer, a freshman at Stanford University, won a joint award of $2,000 in cash and a gold medal recently created for teen-age musicians of American birth by John E. Kimber of Niles, Cal., which is administered by the San Francisco Foundation. Announcement of the award was made by Mrs. Harry Elliott, of Sausalito, Cal., past president of the California Federation of Music Clubs. Mr. Bogas at 14 was the 1948 winner of the Stillman Kelley Scholarship of the National Federation of Music Clubs, and the following year appeared at the Federation Biennial in Dallas as piano soloist. In 1951 he was heard as pianist and as conductor of his work, March of the Self-Made Critic, at the Salt Lake City Biennial of this organization.

Kosciuszko Prize Awarded

Van Cliburn, 17, of Kilgore, Tex., has been awarded the $1,000 Chopin Scholarship for 1952 in the piano category by the Kosciuszko Foundation. George Leon Katz, 18, of Brooklyn, was awarded honorable mention. No winner was named in a similar contest to select a highly talented young composer; despite several promising MSS. received, the judges decided none warranted the award.

ON THE COVER

Alba Clawson, well-known voice teacher with a studio in New York City, was born in Montclair, N. J. Much of her early singing experience was gained in engagements with oratorio and music club groups. Coming to New York City, Miss Clawson studied with Adelaide Gescheidt and Carolina Lazzari. She was soloist at the Church of the Epiphany and later at Greenwich Presbyterian. Her active schedule included radio and concert appearances, with particular emphasis on oratorio, her high brilliant soprano and musicianship making her successful in this exacting field. During World War II Miss Clawson toured South America and the Caribbean with Ilona Massey in Camp Show programs, from September 1943, to April, 1944. In recent years she has made a study of repertory suited to concerts for children aside from her teaching-coaching work. Her busy studio includes stars of the Broadway stage and television, as well as artists in choir and recital. She is a member of the National Association of Teachers of Singing.

Petrillo Foreign Disc Ban

James C. Petrillo has issued an order prohibiting members of the AFM from making recordings in foreign countries without his permission. Several artists have acceded to his demand. Artur Rodzinski is reported opposing the ban.

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Seventy-third Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

THERE are hardly any more musical essayists around—essayists in the tradition of Lamb and Hazlitt; essayists who love to write and who love the subject about which they are writing. One of the joys of the classical essay is its frequent avoidance of problems and major issues. In these life-is-real days (confronted with the very active contemporary composers' lobby) a musical essayist is tempted to apologize for writing trivia. An essayist who concentrates on obiter dicta these days is marked as an anachronism, a reactionary (oh, fearsome word). The feeling is so widespread that the unhappy writer is apt to become querulous, to paw the air and make croaking noises in self-defense (as, alas, I am doing right now).

There is charm in the lighter essay; I am fascinated and enchanted by the medium in the same way that Birrell was fascinated with Edmund Burke, or Dobson with a minor eighteenth-century literary figure. And I prefer to treat such matter as they did—as something very real and personal instead of an excessively learned type of piece with more footnotes than text. A Birrell or a Dobson, a Saintsbury or a Gosse, is a rare bird in the musical world. For some reason, writing about music tends to bring out the worst even in highly qualified people. Very often their writing becomes a *mystique*, highly esoteric, with awesome excursions into the mysteries of disonant counterpoint or retrograde inversions. Or it deals with scholarly matters of no possible interest to anybody but scholars or those with the type of mind like Mr. Sargeant Snubbins in *The Pickwick Papers*, said Mr. Sergeant Snubbins concerning himself with the act of an individual, deceased a century or so, who had stopped up a pathway leading from some place which nobody ever came from, to some other place which nobody ever went to.

Or it can degenerate into axe-grinding with flying sparks. Now, it's a lot of fun to read old Henry Fothergill Chorley and watch him make a fool of himself about Schumann and Wagner. It's something less exhilarating to watch certain contemporary savants grind their axes. They are causing trouble, whereas Chorley has long since caused his. As it now stands, the scholars have plenty to read, the specialists are not without pabulum, but the intelligent amateur has very little. He has even less if he wants to read musical essays for the sake of reading rather than for the sake of learning.

For very few musical essayists have the genial, relaxed quality shown by many of their opposite numbers in the literary field. It may be due to the prevalent neuroticism today, plus the feeling that it is sinful to relax in these times. A response to art and ideas—a leisured, cultural, individual response—is very often not even a matter of taste any more; and let nobody bring up the *de gustibus* line. Tastes *can* be accounted for; and every day sees tastes being governed less and less by instincts, more and more by conditioning. Which is one of the great threats of modern civilization versus the free man. Not only that, but we are beginning to take ourselves so seriously (a sure sign of basic lack of confidence) that we are beginning to lose sight of the human comedy. (And thus Dickens and Thackeray remain greater writers than Faulkner, Wolfe or Hemingway.)

PART of the present-day conditioning in musical thought centers around the potent concept of "modernism." We all are conditioned to it; the modernists are a vociferous group, capable of exerting a great deal of pressure, direct and otherwise. Hence the prevalent critical attitude about it being one's "duty" to support everything "progressive" that is going on; to look for the good and never criticize the bad; to be ultra-respectful of the last dotted eighth note penned by one of the contemporary idols (whether he be an authentic master like Stravinsky or certain arty-arty dilettantes.)

In all too many circles there is no in-between. You are a modernist or you are a reactionary. If you are a modernist you are automatically expected to hail all products of your particular school. The general feeling approaches a cult or the Communist Party ideology. Criticize, and you are excommunicated or cast outside the party. But what is happening to a sense of proportion? Some writers have timidly ventured to state that a new work by, say, Stravinsky, may not be an ultimate masterpiece. Up has come the artillery of the modernists; a conditioned reflex, like the activity of a warrior bee when somebody approaches the hive. Yet Beethoven wrote potboilers; and there are a number of weak works in the Beethoven canon; and some of Bach is pulverisingly dull. It may thus be that one, or perhaps even two, of Stravinsky's works may not outlast the earth's spinning on its axis. The point is that a work of art should be judged as a work of art, not as ideology, or as the creation of a particular composer or school of composition. Anyway, I suspect, some of the disputed modern creative figures *are* kept alive by their admirers and by those who give blanket support to modernism rather than to music itself. As for myself, I am afraid that I cannot subscribe to the notion of a great composer whose music, after a reasonable length of time, is not accepted by the public or by the executive musicians.

SOMEHOW we've drifted from the musical essayist. The fact remains that the musical essay, as contrasted to the musical polemic, is almost obsolete in America. Much has been lost. A good musical essayist finds great joy writing about unimportant things that for some reason he finds of absorbing interest; and by the charm of his personality and style he can make his readers equally interested. He is essentially civilized; he exhibits the connoisseur's delight in savoring a rare taste. He has culture, discrimination, wit and often whimsy. He is above all an amateur and appreciator in the best sense of the word. To him the concept of *belles lettres* is not a Victorian concept but something immediate and urgent. He is generally bored with Major Issues and is glad to concede that they are in better hands than his. He follows a vague trail, sniffing here and there, exploring on his own, ready to share his delights with the reader without lecturing or preaching, and he pegs their intelligence at his own level. He may not shine with a hard brilliance but he casts a mellow light. Above all he has proportion. He exhibits the sense of the human comedy, and the *beau geste* toward his own place in the scheme of things, that made Matthew Prior once write:

Then finish, dear Chloe, this pastoral
war;
And let us, like Horace and Lydia, agree;
For thou art a girl so much brighter
than her
As he was a poet sublimer than me.

". . . from some place which nobody ever came from, to some other place which nobody ever went to."

Creative Arts Fete at Brandeis University

By Dr. Henry W. Levinger

WALTHAM, MASS. — The newly launched Festival of the Creative Arts, given at Brandeis University from June 12 to 15, made its debut with a daring and unorthodox attempt to further the cause of cultural life. As Leonard Bernstein, the director of the department of creative arts at the University, put it: "This is a moment of inquiry for the whole world: a moment when civilization looks at itself appraisingly, seeking a key to the future."

In this spirit the creative arts were examined during the four-day festival, by performances, by asking questions and by answers received. A symposium discussing the present state of the creative arts, preceding the world premiere of Leonard Bernstein's short opera Trouble in Tahiti, united on the discussion platform such luminaries of their respective fields as Mr. Bernstein as moderator and representing music; Ludwig Lewisohn for creative writing; James Johnson Sweeney for art; John Mehegan for jazz; Merce Cunningham, representing the dance; and Hans Heinsheimer, theatre music.

After introductory remarks by the University's president, Dr. Abram L. Sachar, each speaker stated his case and discussed the present situation in his particular domain. In the ten minutes allotted to each, material of thought-provoking impact was offered to an audience of 3,100. The endeavor was summed up in Mr. Bernstein's words: "We cannot pretend to wisdom; but through performance we can provoke thought and f r e e discussion; through discussion we can learn; and through learning we can rediscover our culture and ourselves."

SCENE AT THE BRANDEIS FESTIVAL . . . **Partial view of the new Adolph Ullman Amphitheatre during a symposium. The stage is at the further end.**

Trouble in Tahiti Premiered

The little opera in seven scenes, Trouble in Tahiti, music and libretto by Leonard Bernstein, premiered on June 12 in the Adolph Ullman Amphitheatre, is a novel and provocative approach to the operatic problem. The action concerns the troubles of an average married couple. The universal applicability of their situation is commented upon by The Trio, ably composed of Constance Brigham, Robert Kole and Claude Heater, who, like a Greek chorus in modern evening attire, intersperse the action with their comments, proving that what happens on stage can occur everywhere. The quarreling concerns little, unimportant things, the household bills, daily occurrences, while Mr. and Mrs.—Sam and Dinah—try to solve the problems in their own way. He does this by forgetting them through his work at his office, through a casual and very insignificant affair with his secretary, by going to the gym; she by visiting a psychoanalyst and the movies. In the course of their daily activities, they meet on the street, but neither has the courage really to talk frankly with the other. They fortify themselves behind white lies. In the evening they meet again at dinner time, continue their petty altercations, but then resolve the situation by agreeing to go to the movies, to see Trouble in Tahiti. In the dark theatre they are able to immerse themselves in watching the screen, not having any need to face each other and their problems.

This libretto could be a quite acid and bitter story, were it not treated with lightness which eases the almost Strindbergean atmosphere and makes it a farcical theatrical sketch. The work is greatly helped in this respect by the music, which is light and charming, drawing freely on jazz elements. A small orchestra gives delicate instrumental support. The score, though it avoids a sequence of separate numbers, is basically a succession of rhythmical and lyrical units. Two of the lyric scenes stand out in memory, the two monologues of the leading characters and their warm and moving duet. Nell Tangeman and David Atkinson as the protagonists did excellent work, even overcoming the pitfalls of a public address system which sometimes showed individualistic tendencies. All the participants and the composer were called on stage repeatedly.

The performance was directed by Elliot Silverstein, the charming settings and costumes were designed by Ariel Ballif. Lighting was by John Ransford Watts; the production manager was Tharin Musser; the stage manager, Alice Kraus.

Symposium on Jazz

After a showing of art films in the morning of June 13, the afternoon presented a symposium on Jazz, followed by a concert in which the participants were Lenny Tristano, John Mehegan, Miles Davis, Alan Eager, Percy Heath, John Lewis, Max Roach, Ruby Braff, Al Drootin, John Field, Roy Haines, John Hammond, Dick LeFavre and George Wein. Those heard in the symposium, under the chairmanship of Leonard Bernstein, were Mehegan, Tristano, Wein, Leonard Feather, and Nat Hentoff.

Moderator Bernstein, after introducing the participants of the forum, gave a short outline of the history of Jazz from the days when it was an offspring of Southern folklore to today's bebop. Two bands, George Wein's ensemble and the Five New Yorkers, shared in a musical program which illustrated the points made in the talk. This was an authoritative résumé of a musical manifestation which, due to its wide audience appeal, is of considerable importance. One felt that the best jazz is a musical endeavor which, though completely different in direction, calls for as much thought as is given to the works of great concert music. Unforgettable were Lenny Tristano's pianistic exhibits.

On the morning of June 13, art films were shown and discussed at a gathering which was so well attended that a repetition of the event was scheduled for the following day.

"Musique Concrete" Demonstrated

The offerings on June 14 opened in the afternoon with a seance devoted to poetry. Ludwig Lewisohn was the chief speaker, Peter Viereck, Carl Shapiro and William Carlos Williams participated and gave characteristic readings from their work.

The main event, however, was the evening concert. Hans W. Heinsheimer was the moderator and his enlightening and lucid comments proved an integral part of thr proceedings.

The first number, Symphonie Pour un Homme Seul (excerpts) by Pierre Schaeffer with the collaboration of Pierre Henry, and choreographed by Merce Cunningham, constituted the first performance of Musique Concrete in this country. This is a novel and, in the opinion of this reporter, not a very convincing attempt to enlarge the limits of musical expression. First presented in Paris in 1950 by the Radio Diffusion Française, the medium uses sound as nature and machines produce and transform it by their manipulations. Musique Concrete aims at "the liberation of music inherent in concrete objects." It is a misnomer, for there is no music in the first place—only sound, and the sound itself certainly is not concrete but an abstraction cut out of its natural surroundings. The piece was played twice, interpreted first by Mr. Cunningham alone and then, at its second hearing, by him and a dance group formed by students of Brandeis University. They were Natanya Neuman, Joan Skinner, Anniese Widman, Joanne Finkelor, Jo Ann Melsher, Marianne Preger, Greta Rosenzweig, Remy Charlip, Ben Garber and Donald McKayle. A rather bewildered audience, of which (a personal inquiry indicated) not all were in favor of the experiment, applauded the self-effacing dancers.

(*Continued on page 15*)

Paris Festival Of Arts Has Rare Contrasts

By Suzanne Demarquez

PARIS.—Under the auspices of the Congress for the Freedom of Culture, the International Exposition of the Arts devoted to Masterpieces of the Twentieth Century drew visitors from all around the globe. The events were certainly, in part at least, brilliant, and the variety of eminent artists dazzling.

The programs were the object of heated discussion. One was surprised to find names that might have been spared, while missing those of such eminent French composers as Paul Dukas and Florent Schmitt. To such objections, the organizers of the fete replied that "these composers do not represent the spirit of the Twentieth Century." Of course, a good deal of controversy is certain to arise in such matters, but it is rather obvious that much of the fare offered was not representative of today's esthetics.

Nevertheless, the public was attracted *en masse* by the superb manifestations, and the halls were pretty generally sold out—as soon as the tickets went on sale, in some cases. A debt of gratitude is owing to Nicolas Nabokov, the chairman of the festival committee, upon whom much of the responsibility for the series devolved.

It opened with an evening at the Church of Saint Roch, dedicated to victims of tyranny during this century. In their memory the Chorale Saint Guillaume from Strasbourg and the Lamoureux Orchestra, conducted by Fritz Munch, offered works of Bach and the first Paris hearing of Poulenc's Stabat Mater. The work is rich in invention, of a dolorous sensibility, and ranks among the best scores of this richly endowed composer.

Wozzeck by Vienna Opera

The next evening at the Théâtre des Champs-Elysées, Alban Berg's Wozzeck was presented by the Vienna State Opera. This remarkable expressionistic music drama had been previously heard here in a memorable radio performance conducted by Jascha Horenstein. The stage presentation was incomparably vivid, and underlined the morbid, even savage and funereal character of the work. One will not soon forget the impact of these short, poignant, haunting scenes, given in appropriate settings designed by Casper Neher. Among the large cast, Christl Goltz as Marie, Josef Hermann in the title role, and Laszlo Szemere as the Drum Major, acted and sang with fascinating verism. The orchestra and chorus of the Vienna Philharmonic, under the direction of Karl Boehm, had a large share in the immense success of these two performances.

Among the early concerts was that of Bruno Walter, who reappeared with the Orchestra of the Opéra, one of the best ensembles in France today. He gave an ardent performance of Don Juan by Strauss, and in contrast Mahler's Song of the Earth, Elsa Cavelti, replacing Kathleen Ferrier, who was indisposed, and Lorenz Fehrenberger were the remarkable soloists. The reading was such as only Dr. Walter, an intimate friend of the composer, could give.

Boston Symphony Triumphs

The first appearance in Europe of the Boston Symphony took place at the Opéra. The concert was conducted by Charles Munch, whom I had the pleasure of hearing with this orchestra on my visit to New York last year. At that time I expressed great admiration for the organization in a review in Musical Courier, and this judgment was shared by all the critics, musicians and others here, who filled the immense auditorium and gave seemingly endless applause to the performances of works by Debussy, Ravel, Honegger, Barber and Piston.

Two days later Pierre Monteux triumphed in Stravinsky's Sacre du Printemps with the same orchestra, a work which he had led at the sensational Paris world premiere in 1913. The composer was present and shared the tremendous ovation, embracing the the conductor on the stage to the delirious acclaim. The same list contained a symphonic suite, Protée, by Milhaud, and the Third Symphony by William Schuman. Concerning the latter work, it is my opinion that the Paris press was too severe in its appraisal.

Novelties by Rieti, Sauguet, Auric

A notable premiere for the stage (a previous concert hearing was given in the U. S.) was that of Vittorio Rieti's one-act opera, Don Perlimplin, on a book by Garcia Lorca, in which burlesque elements are mixed with tragedy. The music matches the sultry ond voluptuous atmosphere of the play, as did the voice of Maria Morales, the color and timbre of which were irresistibly evocative of Andalusia. The rather strange setting designed by Antonio Clavé was the object of considerable discussion. The role of Don Perlimplin was sung by Raimondo Torres. The composer received plaudits.

On the same bill, the Grand Ballet du Marquis de Cuevas presented two new works by Sauguet and Auric. Cordelia, by the first-named composer, recaptures the charm which was shown by this musician in his Forains. The *décor* by Jacques Dupont, the choreography by John Taras, the perfect dancing art and technique of Golovine, were much applauded. The ballet of Auric, titled Coup de Feu (Cup of Fire), has a score that is spirituelle and subtly rhythmic. The imaginative choreography of Aurel Miloss and the immense talent of Rosella Hightower as the chief feminine dancer, assisted by Wladimir Skouratoff as the male lead, were other factors in a most successful premiere bill excellently conducted by Gustave Cloëz.

Stravinsky and Schoenberg Works

The appearances of the New York City Ballet, of which so much had been heard, were awaited with curiosity. Among their productions, this reviewer saw Lilac Garden, choreographed by Antony Tudor; The Cage, by Jerome Robbins; Tyl Eulenspiegel, Orphée, and La Valse, all three staged by Balanchine. When the company has concluded its Paris season in June, I shall have more opportunity to appraise their offerings.

The second half of the festival was dominated by the presence of Stravinsky, conducting his own works, including Orphée and Oedipus Rex. For Oedipus, Jean Cocteau designed a backdrop and seven *tableaux vivantes* grouped above the choir and the Orchestra of the Radiodiffusion Française on elevated platforms. These "pictures" opened with the plague of Thebes and ended with the departure of the blind Oedipus and his daughters. They were the subject of violent discussion. Evoking strongly the manner of Picasso, they seemed to me dated and more typical of 1925 than 1952. Certain symbols, such as the blood of Oedipus' blinded eyes represented by a bouquet of cherries attached to long stems, were ridiculous. They only distracted attention from the greatness of the ancient myth, and the original spirit and power which are the essence of the music.

The choreography of Orphée was by Balanchine, the costumes and settings were by Isamu Noguchi. They have the cool bareness which is fitting. The mastery of the choreography is austere and impressive One could, however, not forget the extraordinary moment of Orphée trying to seduce Eurydice; its eroticism shocked some of the spectators. Nicholas Magallanes and Maria Tallchief proved to be first rate dancers.

Below, SCENE FROM DON PERLIMPLIN, opera by Vittorio Rieti and Garcia Lorca, given its stage premiere. L. to r., Maria Morales, Ana Maria Iriarte and Raimondo Torres.

CONGRATULATIONS . . . Charles Munch, conductor of the Boston Symphony Orchestra, felicitates Pierre Monteux, guest conductor of the same, at one of the Paris concerts.

Three appearances of Stravinsky took place at an orchestral concert at the Théâtre des Champs-Elysées, where he conducted the Orchestra of the Société des Concerts in his Symphony in C, Symphony in Three Movements, and Capriccio for Piano and Orchestra interpreted ideally by the notable French pianist, Monique Haas. The success was considerable for composer and soloist. As to the symphonies, with their linear, sober and marvellously balanced music, they were greeted with a long ovation. Stravinsky also conducted his Scenes de Ballet for orchestra.

Another great moment of the festival was the performance of Schoenberg's monodrama, Erwartung. Here everything centers around the anguish of expectation; the voice of the woman, the language of the orchestra, all this plunges us into an atmosphere of dreamlike abandon. The Orchestra National under Hans Rosbaud and Irma Colassi as soloist gave Erwartung a magical interpretation.

We regretted the absence of Patricia Neway, who was to have sung in Oedipus Rex with the excellent Leopold Simoneau. She was replaced by Eugenia Zareska, whose work we shall not soon forget.

Operas by Britten and Thomson Staged

It embarrasses one a bit to talk about Billy Budd, which was presented by the Royal Opera from Covent Garden. It was performed under the direction of the composer, Benjamin Britten, greatly admired hereabouts since the success of his Peter Grimes at the Opéra. The Parisians thronged the theatre, but were unfortunately disappointed. Nothing struck them favorably in this over-long work, which alas, spreads a deadly boredom. Neither the subject or the music could hold the interest of the audience. In spite of the ingenuity of the *mise-en-scène*, the efforts of the excellent artists including Peter Pears and Theodor Uppman (title role), the perfect discipline of the chorus, one has to confess the complete failure of this evening.

The last theatrical offering of the festival was Four Saints in Three Acts, opera by Virgil Thomson on a book by Gertrude Stein. The eminent composer had assembled the press to present his work, which was in spots unintelligible but enchanting in others. This imagery benefited by the originality of its presentation; by the well-staged movements of William Dollar's choreography, and the stage direction of Maurice Grosser. Other assets were the discipline of the chorus, the excellent voices of Inez and Edward Matthews among the many others, the unpretentious simplicity and the naïveté of the music. If some of the critics were quite severe, the public gave a big hand to Thomson and his interpreters.

Several foreign orchestras visited us during the festival. At the helm of the Orchestre de la Suisse-Romande, Ansermet presented the first performance of the Concerto for Violin and Orchestra by Frank Martin, a poetical and strong work which was well interpreted by Szigeti. The RIAS Orchestra of West Berlin, under Ferenc Fricsay, was heard in two events, including an excellent all-Bartok list; the orchestra of the Augusteo of Rome with the Choir of the Academy of Santa Cecilia were conducted by Igor Markevitch. The last concert gave us Pierre Monteux at the helm of the Orchestra Lamoureux in a program of works by Sibelius, d'Indy and Fauré. Nicole Henriot played the Ballade of the latter.

To complete this report one must mention the chamber music concerts, the forum in which one heard writers such as Faulkner, Malraux and Madriaga, and the admirable exhibition of paintings sponsored by James Johnson Sweeney. All these events were attended by big crowds. Their appreciation was a compensation for the tireless efforts of Nicolas Nabokov, Julius Fleischmann, Herve Dugardin and Mme. Denise Tual, the organizers.

Apart from the festival program, there were some excellent concerts given during the period. Bruno Walter directed the Orchestre of the Société des Concerts and Furtwaengler had his usual triumphs with the Berlin Philharmonic.

Boston Symphony Orchestra Makes London Bow

By Arthur Notcutt

LONDON.—After sundry mishaps, the Boston Symphony made its London bow. The players arrived here via France but owing to a midnight cycle race on the road from Bordeaux to Paris, lorries which were carrying their dress clothes and some of their instruments could not get through in time to catch the boat train. There were other delays in consequence of which these vital necessities did not reach London until shortly before the concert. The Royal Festival Hall, seating some 3,500, was sold out. It was decided to postpone the opening until 9 o'clock. The public and press were informed, and the B.B.C (carrying the entire concert) broadcast this fact.

It did not affect the playing. The program will long remain in the memory of those who were fortunate to be present. It was regrettable that only one London concert could be given, and that of 20th century music—Barber's School for Scandal Overture, Honegger's Fifth Symphony, Roussel's Bacchus et Ariane Suite No. 2, Piston's Toccata, Debussy's La Mer, and Ravel's Daphnis et Chloe Suite No. 2. Undoubtedly, this is one of the greatest orchestras that has ever appeared in London—the richness and mellowness of the strings, the exquisite quality of the woodwind and the sonority of the brass were all outstanding.

Charles Munch is no stranger to us, having conducted here on several occasions a few years ago. He directed the entire program without score, and was at his finest in the Debussy and Ravel—particularly the latter.

American Ambassador Walter S. Gifford was in a party in the Royal Box. This concert was a momentous occasion.

Other recent orchestral concerts have included a few of outstanding excellence. Among them were those of the Philharmonia Concert Society, sometimes known as the Mysore series, being sponsored by the Maharaja of Mysore. Two were conducted by Herbert von Karajan, who had only appeared two or three times in England, but whose fame has been spread abroad by his Bayreuth recordings. At the first, the program included a Mozart Divertimento, Strauss' Don Juan and Beethoven No. 7; at the second the Handel-Harty Water Music, Stravinsky's Jeu de Cartes and Brahms' First Symphony. Karajan is a conductor of high eminence abroad, and these two concerts have set a seal on his reputation here. The Philharmonia Orchestra had just returned from a very successful tour of the continent under his direction.

At a Royal Philharmonic Orchestra concert, the conductor was Walter Susskind and the soloist Claudio Arrau in two concertos, the Brahms D minor and the Tchaikovsky B flat minor. This great player was in superlative form.

The London Philharmonic Orchestra is giving a summer series. At the second concert Dame Myra Hess offered the first performance in England of Howard Ferguson's Concerto for Piano and String Orchestra. This is in the usual three movements, the first Allegro, the second Mesto, a theme with six variations, and the last a captivating Rondo. The work made an immediate appeal and was acclaimed. Dame Myra was a sensitive and romantic interpreter; she is to introduce this concerto next January with the New York Philharmonic.

Stokowski paid us a flying visit, conducting the B.B.C. Symphony in a studio broadcast concert and honoring British music with a Purcell suite arranged by himself, and the elaborate and complex Fifth Symphony by Edmund Rubbra—a work of which he is an enthusiastic admirer. He has already conducted it in Canada and will later do so in the U. S. It is said that there were only two rehearsals, but the playing was of the utmost technical brilliance.

The Boyd Neel Orchestra, under the conductorship of its founder, played four Brandenburg Concertos during one evening at the Festival Hall. All were interpreted with sympathetic insight and clarity, especially the sixth.

Covent Garden's Tristan

At Covent Garden, Kleiber returned from his continental engagements and was welcomed with enthusiasm by the public, the orchestra and the company. He conducted three performances of Tristan that, with the exception of one of the cast, were of high rank. The Isolde was Helena Braun, who has been heard at the "Met." She is a good artist, though the quality of her singing varies. It was a difficult task to have to follow Flagstad, who has sung the role here for the past four years; that she succeeded as well as she did is a matter for congratulation. Constance Shacklock's Brangäne is now such an accomplished study, both vocally and dramatically, as to be worthy of a place in any company. Svanholm's Tristan is well known, but Dalberg's Marke was new here; he sang with poetic sensitiveness and emotional insight. The representative of Kurwenal was below the necessary standard. Kleiber obtained a magnificent orchestral performance, with playing of the utmost warmth and sensitivity, though to some ears it lacked the intense dramatic power with which Beecham imbued it in pre-war days. The production was by Heinz Tietjen, and there were some new effects of particular interest, though placing the fight in the third act offstage—one heard only the clashing of steel—was by no means effective.

Artists Join European Exodus

Among those prominent in the music world who are overseas this summer are Rudolf Bing, general manager of the Metropolitan, who sailed June 4 on the SS. Ile de France for a three months' stay in Europe, during which he will hear performers and performances in Milan, Florence, Rome, Munich and Berlin. Astrid Varnay, soprano, of the Metropolitan Opera, was a passenger on the SS. America, leaving New York on May 29. Miss Varnay's European schedule includes a re-engagement at the Bayreuth Festival, and concerts and recording sessions in London, as well as guest appearances at the Berlin State Opera in September. The SS. Ile de France, on June 4, carried Zinka Milanov, soprano of the Metropolitan, journeying to Europe to join her husband, the Yugoslav Ambassador to Norway. With her was her brother and accompanist, Bozidar Kunc, Yugoslav composer.

Albert Morini, New York manager, left by air in June for a trip including Italy and Africa.

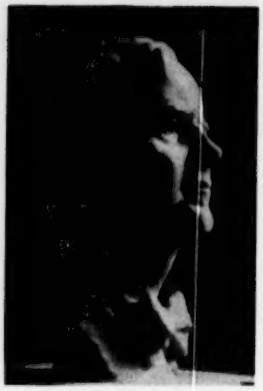
Virgil Fox, American organist, who has played in Berne Cathedral as a representative of the United States (selected by the State Departemnt) at the International Congress of Church Music, will go to Europe again for concerts in August and September. Dr. Enzo Pascarella, president and director of the Southern California Institute of Music, sailed on June 12 for a tour of Italy, Switzerland, France and England. A traveler by air was Larry Adler, harmonica player, who flew to London in May en route to four recitals in Lisbon. He returned to London in June to give the premiere of a concerto written for him by Graham Whetten with the London Philharmonic Orchestra, and the local introduction of the Vaughan Williams' Romance for Harmonica and Orchestra, in Liverpool with the Philharmonic Orchestra there. He came back to America the end of June.

Artists bound for Australia included Michael Rabin, violinist, who on June 11 left for a three monthss' tour there.

Huss Honored on 90th Birthday

Henry Holden Huss, American composer, pianist and teacher, was honored on his 90th birthday, June 21, by a special radio broadcast of his works over WNYC. Intermezzo "Brahmsianer" and Joy of Autumn were played by Gwendolyn Haber, pianist. Carl Tollefsen, violinist, with Augusta Tollefsen at the piano, was heard in Romanza in E major for violin and piano and Northern Melody from the Violin Sonata in G minor. Helen Field, pianist, played Rhapsodie "Life's Vicissitudes" (dedicated to Isidor Philipp). On June 24, Harvey Shapiro, cellist of the WQXR Quartet, performed the Huss Cello Romanza with Leonid Hambro, pianist, preceded by a Beethoven sonata over WQXR. The Violin Sonata was played by Eugene Ysaye in Carnegie Hall in 1913, and Mr. Huss has played his own Piano Concerto with the New York Philharmonic, Boston Symphony and other orchestras. His latest string quartet will be programmed in the 1952-53 chamber music series in the Brooklyn Academy of Music.

During nearly 75 years (Mr. Huss began teaching at 16) he has trained many teachers and young artists. He gave lecture-recitals at Hunter College for seven years on the Wagnerian Operatic Trilogy. He and Mrs. Huss still teach in a studio in Steinway Hall.



TAUNO HANNIKAINEN as sculptured by A. Aaltonen.

Hannikainen in Chicago

Tauno Hannikainen returned to his home in Chicago last month, after a season in Europe. Current engagements on this side of the Atlantic include two appearances in Toronto and the Promenade Symphony Concerts on June 26 and July 3.

Among the works in which the Finnish conductor led the Helsinki Symphony in 1951-52 were Verdi Requiem, Hindemith's Mathis der Maler, Bartok's Concerto for Orchestra, Stravinsky's Petrushka, Gliere's Ilya Murometz, Prokofieff's Fifth Symphony, Debussy's La Mer, Ravel's Daphnis and Cloe, Beethoven's Ninth Symphony, as well as several Finnish novelties. Soloists included Isaac Stern, Joseph Schuster, Bronislav Gimpel, Monique de la Bruchollerie. At the last concert, members of the audience, radio listeners and other music lovers presented Mr. Hannikainen with a portrait of his head in bronze by A. Aaltonen, one of Finland's foremost sculptors.

During the conductor's winter vacation, he was on the podium for several concerts in Sweden, Norway, Vienna and Belgrade. As guest conductor of the Vienna Philharmonic, he included the Second Symphony of Sibelius.

Mr. Hannikainen begins his second season in Helsinki in September, and will also fill engagements as guest conductor in several European countries.

UNESCO Plans Music Exchange

Members of the panel on music of the U. S. National Commission for UNESCO met in New York on May 27, under the chairmanship of Dr. Howard Hanson, director of the Eastman School of Music. The purpose of the meeting was to study the work of the International Music Council, and to examine methods of obtaining cooperation of music organizations in this country in such UNESCO programs as the compilation of catalogues of recorded works, and the encouragement of contemporary music.

Friedberg Scholarship Awarded

The Carl Friedberg Alumni Association has awarded three scholarship grants for study with Carl Friedberg during 1952-53 to Betty June Cooper of Great Falls, Mon., Juliana McLean of Wichita, Kan., and Lois Whiteman of Great Neck, N. Y.

Sigma Alpha Iota Competition

The annual Chamber Music Composition Contest of Sigma Alpha Iota has been announced by Mrs. Jane Alderman, of the Syracuse, N. Y., Alumnae Chapter. It is open to all composers between 17 and 30 who live in New York State at the time the work is submitted. It may be scored for strings alone, for strings and piano or for a combination of strings and winds. Total number of players used should not be more than eight and the performing time should be from 10 to 15 minutes. A prize of $50 will be awarded for the winning composition, which will be performed at the annual S.A.I. concert to be held in Crouse College in January, 1953. Co-chairmen for the concert are Alice Shields and Mrs. Grace Keller. The winning composition will be considered for publication by G. Schirmer.

The judges, all from Syracuse University department of music, are as follows: Dr. Alexander Capurso, director of music; Dr. Harwood Simmons, professor of music; Louis Krasner, professor of violin and chamber music; George Mulfinger, professor of piano; and Kirk Ridge, professor of piano.

All inquiries and requests for instruction blanks may be addressed to Mrs. Edith Holmes, 317 Furman Street, Syracuse, N. Y.

Juilliard Summer Concerts

The Juilliard Summer School on July 1 opens a series of Tuesday, Wednesday and Thursday afternoon concerts at four o'clock in its Concert Hall, continuing until Aug. 7. The Juilliard String Quartet is giving the first program. Other artists to be presented include Appleton and Field, duo-pianists; Fernando Valenti, harpsichordist; Lonny Epstein, in a Mozart program played on a reproduction of that master's piano; Winifred Cecil, soprano, with Gibner King, pianist; Maria Kurenko, soprano, with Robert Hufstader at the piano; and recitals by Katherine Bacon and Carl Friedberg, pianists; Luigi Silva, cellist, with Emanuel Balaban at the piano; and Vernon de Tar, organist. Teddy Wilson, jazz pianist, will take part in a program on July 31, with Leonard Feather as narrator. On Aug. 6, the Juilliard Summer Chorus will be heard in its annual concert. The final event of the series will be a recital by student artists chosen through competition. Coenraad V. Bos will serve as pianist at this event.

A series of six concerts composing a Chamber Music Cycle will be presented by the Juilliard String Quartet during the 1952 Summer School on six consecutive Tuesday afternoons at 4 p.m. in the Juilliard Concert Hall from July 1 through Aug. 5. Accompanying lecture demonstrations will be given on the preceding Monday afternoons from June 30 through Aug. 4 at 4 p.m. in the School's Recital Hall. These lectures will trace the development of chamber music repertoire, style and technique during the past 250 years and will deal specifically with the works to be performed by the Quartet at the Tuesday concerts.

Pilotto Singing in Europe

Angelo Pilotto, baritone, is in Europe this summer, fulfilling concert and opera engagements in Italy. He also will go to Venice, his home, for a vacation and to visit his father. Mr. Pilotto will return to New York the latter part of September to begin his winter engagements in the United States.

Wozzeck Triumphs In La Scala Bow

MILAN.—Dimitri Mitropoulos recently concluded a six weeks' engagement in Italy. Four of these were devoted to the preparation and production of Alban Berg's Wozzeck at La Scala. As already reported, he also scored an outstanding success with two concerts at the Maggio Musicale in Florence. Enormous enthusiasm was called forth by his appearance at Italy's most important opera center.

Berg's gloomy and complex music drama had been heard before in Naples and Rome, making only a slight and controversial impression. All the more interesting that at La Scala Wozzeck was received by an audience whose glowing excitement was by no means disturbed by some dissenting whistles from the gallery. This typically Italian audience of a great "first night," one bred and fed on Verdi and Puccini, was overwhelmed by the inner truth, the magic force, and the musical mastery of Berg's tragic story, which is so hard to grasp when not illuminated by the utter devotion and inspiration of a leader able and willing to pour all the strength of his suggestive being into its interpretation.

Tradition, preparation, an excellent and highly original staging by Herbert Graf, a first-class cast, and above all, the good will of La Scala to concede him all the rehearsal time he required for an adequate preparation of the performance—not less than twenty-three orchestra rehearsals were held—aided the conductor in realizing his high standard. Tito Gobbi, in an outstanding interpretation of the depressing title role, and Dorothy Dow, the American singer, as Marie followed their leader with perfect understanding. Hugues Cuenod and Italo Tajo personified the libertine Captain and the sadistic Doctor with sordid realism and outstanding musicality.

Nicola Benois was responsible for the imaginative settings, which blended perfectly with Graf's version of the ghastly happenings on the stage. None of those who shared to the limits of their strained energies in this difficult task—a venture gruesome for Italians, unfamiliar with the style and technique of such music—will ever forget the impact of their conductor's dominating personality. Least of all the wonderfully sensitive and responsive orchestra, its players coached one by one by Mitropoulos.

The success awarded to this Milan edition of Wozzeck is without parallel in the story of contemporary music-making in Italy. There were twenty-two curtain calls for the conductor, the stage manager and the singers. A crowd assembled on the street to acclaim and applaud Mitropoulos at the stage door.

GISELLA SELDEN-GOTH.

Miami Beach "Pop" Concerts

MIAMI BEACH, FLA.—A season of Miami Beach Pop Concerts is being given by the University of Miami Summer Symphony, John Bitter, music director, on eight Sunday evenings, June 29 through Aug. 17. Mr. Bitter will conduct six programs, and Modeste Alloo and Izler Solomon will be guest conductors for the other two. Soloists are Barbara Gibson, Maria Kurenko, Irma Johnston Prosser, sopranos; Ruggiero Ricci, violinist; Sanroma, Constance Keene, Boris Goldovsky, pianists; and John Sebastian, harmonica player.

THE SINGING BOYS OF NORWAY and their conductor, Ragnvald Bjarne, greet George Oscar Bowen, director of the Tulsa Boy Singers, at the time of the Olavsguttene concert before members of the Tulsa Civic Music Association. The Singing Boys of Norway were 48 in number during their tour of the United States.

Philadelphia Orchestra and Symphony League to Cooperate

Orville H. Bullitt, president of the Philadelphia Orchestra Association, and Alan Watrous, president of the American Symphony Orchestra League, have announced a joint project of their organizations, offering opportunity for a limited number of conductors of community and non-professional orchestras to work with Eugene Ormandy and the Philadelphia Orchestra in a concentrated series of rehearsals and conferences to be held from Sept. 30 through Oct. 4. According to Mr. Ormandy, the study plan will enable the community symphony conductors to choose as study subjects a few musical works which they will be using with their own orchestras. These conductors will have opportunity to conduct the Philadelphia Orchestra in rehearsal of these works under Mr. Ormandy's supervision, and to observe his work with the orchestra in the same compositions. The conducting sessions will be followed by seminar sessions with Mr. Ormandy for the purpose of discussing the music and conducting techniques. Applications should be sent immediately to the American Symphony League, Inc., P. O. Box 164, Charleston, West Virginia.

New Hope Trio Program

Hilde Somer, pianist, joined with David Glazer, clarinet, and Paul Doktor, viola, to give a chamber music program in New Hope, Pa., in May. The trio was immediately re-engaged for next season. Another recent engagement for Miss Somer was a recital at Hunter College in honor of Dr. Figl, the Austrian Chancellor, during his official visit to the United States. This month, Miss Somer goes to Europe to make recordings.

Wins Ford Foundation Grant

Dr. Boris Schwarz, chairman of the Queens College department of music, received a fellowship from the Ford Foundation for a project entitled Chamber Music in History and Performance, including a comprehensive history of chamber music, illustrative phonograph records, and publication of unknown early ensemble music. Dr. Schwarz will be on a sabbatical leave from Queens College for the academic year 1952-53.

Bottorff Making Tour

O. O. Bottorff, chairman of the board of National Concert and Artists Corporation, and president of Civic Concert Service, Inc., left on June 13 for an extended motor trip to the Pacific Coast. He will visit a number of Civic Music Associations, local concert managers, symphony orchestra officials, and music editors. Included on his itinerary are Indianapolis, Memphis, New Orleans, Houston, Dallas, Fort Worth, Laredo and El Paso, Tucson, Los Angeles, San Francisco, Eugene, Portland, Seattle, Salt Lake City, Minneapolis and Chicago. In Los Angeles, Mr. Bottorff will meet Marks Levine, president of National Concert and Artists Corporation, and Marvin McDonald, president of the National Concert Managers Association, who are making a similar trip by a different route. They will compare notes and formulate constructive suggestions in an effort to solve some of the problems of the concert business.

Less Cass Wins YMHA Contest

Lee Cass, bass-baritone, has been chosen winner of the seventh annual Young Artists Contest sponsored by the YM and YWHA, which provides for a debut recital in Kaufmann Auditorium and a prize of $100. Gloria Strassner, cellist, was awarded honorable mention. Judges were Edward Steuerman, Heida Hermanns, Frances Dillon, Adele Marcus, Ray Lev, William Lincer, Benar Heifetz, Paul Wittgenstein, Paul Breisach, Herta Glaz and A. W. Binder, director of music at the YM and YWHA, organizer and chairman of the contest. Mr. Cass is a pupil of Mack Harrell at the Juilliard School of Music, where he recently was awarded the degree of Bachelor of Science and the Alice Breen Memorial Prize. He has appeared in concert and opera in New York and elsewhere.

Nantucket Candlelight Series

NANTUCKET, MASS.—This island is again to have a series of Candlelight Evenings in an ancient hall seating 200, an old brick building on one of the wharfs used long ago for making candles from whale oil. Mrs. Leland Stillman is chairman of the music committee.

Halasz Leads NBC Symphony

A program of unusual interest was presented by the NBC Summer Symphony, with Laszlo Halasz conducting, on June 21. A series of operatic excerpts comprising Weinberg's Polka and Fugue from Schwanda the Bagpiper; aria and Ave Maria from Janacek's Jenufa, with Eva Likova as featured soloist; Scherzo and Dance of the Beggars from David Tamkin's Dybbuk; the big aria from Kurt Weill's Street Scene, also with Miss Likova; and Kodaly's Hary Janos Suite made up the hour-long bill. By far the most provocative piece was the Jenufa scene. The desire was aroused to hear this masterful score in full. The opening and closing numbers proved again their popular appeal. The Dybbuk excerpts stood up well in concert performances, and Kurt Weill's moving monologue again made one regret the early demise of this gifted composer. Mr. Halasz conducted with conviction, not always enjoying the full co-operation of the orchestra, but giving searching and effective readings. H. W. L.

Renardy on NBT Recital Hall

NBT Recital Hall on June 1 afforded the pleasure of hearing a program offered by Oszy Renardy, violin, accompanied by Eugene Heilmer. The return of this program to the air was a happy occasion, especially since the playing of Mr. Renardy was most rewarding. The beguiling sound he elicits from his instrument reached the listener in an impeccable transmission. Handel's Sonata No. 1 in A major opened the list followed by Paganini's Sonatina in E minor, the great difficulties of which the soloist negotiated with apparent ease and stunning brilliance. There were four other shorter pieces by Bloch, Zarczarbitzki, Gluck-Kreisler and Bazzini, which proved effectively that Television Recital Hall utilizes the talent of artists with taste and understanding, and provides visual and aural enjoyment for the listener-spectator. Charles Poliacheck was the producer, John Block, director, and Robert Denton, announcer of the show.

Toscanini Extends NBC Series

Arturo Toscanini will return to the NBC Symphony Orchestra podium to conduct the orchestra in its 16th successive season on Nov. 1. Guido Cantelli will share the season with Toscanini, who will increase the number of his concerts from 12 to 14. The other eight concerts will be taken over by Mr. Cantelli.

Menasce Works Broadcast

A program devoted to the works of the composer Jacques De Menasce was broadcast on June 5 over Radio Geneve (Switzerland). His Third Sonatina and Piano Concerto No. 2 were given and the baritone Hugues Guenod sang the song cycle, Pour une Princesse.

RADIO NOTEBOOK

CBS: Dimitri Mitropoulos and the New York Philharmonic Orchestra will present the American radio premieres of the Violin Concertos by Arnold Schoenberg and Frank Martin during next season's Philharmonic broadcasts. Soloists will be Louis Krasner and Joseph Szigeti, respectively.

WOR: The Sylvan Levin Opera Concert marked its 250th performance on June 1. "Met" singers Genevieve Warner and Martial Singher were the guests in operatic excerpts. . . . Five musical features have been set as summer replacements for vacationing M-G-M shows. They range from popular jazz concerts to string and symphonic presentations of semi-classical and operatic music. Effective June 30, Sylvan Levin will conduct the orchestra in a program called Jazz Nocturne. Emerson Buckley, the Mutual String Orchestra in Symphonic Strings and the Mutual Symphonic Orchestra, with Levin conducting and guest soloists will appear on Concerto Festival. Seymour Lipkin, Rachmaninoff and Michaels Awards winner, will be the first guest.

WNYC: Nine complete operas by six composers were broadcast during the week of June 1-7 by WNYC. Verdi, Mozart, Wagner, Donizetti, Bizet and Gounod were represented. The Opera Festival is an addition to the other WNYC Festivals. . . . Seven premiere performances and one New York premiere were featured on June 18 in the opening concert of the Guggenheim Memorial Concerts by the Goldman Band. Richard Franko Goldman led the local premiere of Vincent Persichetti's Psalm, op. 53. Josef Alexander's Campus Suite (first movement) was conducted by the composer; a Trombone Concerto by Nicholas Rimsky-Korsakoff was performed by Davis Schuman. Robert Russell Bennett conducted his Mademoiselle, a ballet for band, a tuneful work, in first hearing. A first Irish Rhapsody by Charles O'Neill, two sections in revised form from Stephen Oscar Jones' Band Suite, and two marches by Dr. Goldman, The American Way, and Fanfare, were other novelties. Deputy Mayor Charles Horowitz spoke.

WNEW: On June 10, WNEW premiered its new informal opera series, when the Metropolitan opera tenor Jan Peerce took over as commentator for "Summer Opera Festival," discussing Carmen. Each week an opera will be played, slightly abridged. The program was conceived by the station's new program director, Bill Kaland. Production of the series will be handled by Bob Smith, with scripts by Earl Cobb. . . .

FRANZ ALLERS will conduct the Philadelphia Orchestra at Robin Hood Dell on July 10; the Cleveland Orchestra in its summer series on July 16; the New York Philharmonic at Lewisohn Stadium, July 19. In addition, Mr. Allers continues his Broadway engagement, directing the orchestra of Paint Your Wagon in eight performances a week. On Tuesday mornings, he leads an orchestra of players from the New York theaters who meet to play for their own enjoyment.

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Opera Prominent in Mexico Spring Music

By Charles Poore

MEXICO, D. F.—The National Opera Association, whose annual opera productions represent the high spot in Mexico's social and musical life, opened the 1952 season brilliantly with Bellini's I Puritani. Principals were Maria Callas, Stefano, and Campolonghi, with the Mexicans Rosa Rimoch and Roberto Silva. The name of the opera is derived from the political party opposed to King Charles II, and the argument covers episodes in the struggle between King and Parliament.

Among other works announced for this year's productions is Atzimba, by the 19th century Mexican musician, Ricardo Castro, famed as a virtuoso pianist in his day.

The Chamber Opera Association, Carlo Morelli director, is achieving a spectacular success with a series of one-act operas, including Puccini's Gianni Schicchi, Massenet's Portrait of Manon, Paer's Kapellmeister, and Wolf-Ferrari's Secret of Suzanne. No small part of the success of these productions, aside from the excellent singing and acting of the principals, is due to the more than adequate technical resources and comfort of the new Sala Chopin (in the Steinway headquarters, Avenida Insurgentes and Puebla), that is fast becoming a popular up-town music and drama center.

The University Symphony is playing a series of Sunday morning concerts in Bellas Artes, with Jose Rocabruna and Jose Vasquez as co-directors. Guest directors are Pierre Derveaux, of the Pasdeloup Orchestra, Paris, and Ekitai Ahn, a former protégé of Richard Strauss. Soloists are for the most part native Mexicans, pianists, cellists, violinists. Ruggiero Ricci, already a favorite at these concerts, will play the Tchaikovsky Violin Concerto; Jose Kahan, son of the well-known critic, Salomon Kahan, will make his formal Mexican debut in the Schumann Piano Concerto. He is a student at the Curtis Institute, Philadelphia.

Friedrich Gulda, already established here as a favorite artist, played a series of concerts in the Bellas Artes, under the management of Ernesto Quesada, Jr. He revealed perfect form free from mannerisms, a masterful technic with which he sweeps the keyboard with giant strides. He played at times with profound understanding and poetic feeling, as in the Debussy Sunken Cathedral; his Bach was done with clarity and complete understanding.

F. Charles Adler in Vienna

In the June issue of Musical Courier, a report from Vienna stated that "it was a satisfaction when RAVAG, the Austrian broadcasting corporation, engaged a Mahler connoisseur, Kurt Adler, to prepare an excellent transmission of Mahler's Third Symphony." The name of the expert should have been F. Charles Adler, conductor from the United States.

Dr. and Mrs. Dounis Return

Dr. and Mrs. D. C. Dounis returned on June 25 from Europe, where they have been holding special classes in London. They leave on July 3 for Los Angeles, where Dr. Dounis will hold a master class in stringed instruments July 7 through Aug. 16, and the Dounis Principles as applied to other instruments or singing will be taught by Leona Dounis.

Summer Dance Events

The gala opening of Jacob's Pillow Festival took place on June 27 and 28. The program was given by the newly formed Jacob's Pillow Dance Festival Company which included Shawn, La Meri, Tatiana Grantzeva, Polajenko, Ralph McWilliams, Myra Kinch and Stuart and Vanya. The following ten programs carrying the season to Labor Day are Choreographer's Workshop with four new pieces by Robert Jeffrey, Duncan Noble, Bill Hooks and Di Falco (July 4 and 5); Jose Limon and Company, Grantzeva and Polajenko, Talley Beatty and Company (July 11 and 12); Bambi Linn and Rod Alexander, Kinch and McWilliams, La Meri and Shawn (July 17 and 18); Iva Kitchell, Iberia Ballet (July 22, 23, 24, 25, 26); Jacob's Pillow Dance Festival Company in all new program (July 29, 30, 31, Aug. 1, 2); Mia Slavenska, Alexandra Danilova, Frederic Franklin and Company (Aug. 5, 6, 7, 8, 9); Nina Fonaroff and Company and Juana (Aug. 15 and 16); Olga Suarez and Robert De Voye, Katharine Litz and Josefina Garcia (Aug. 22 and 23); Ruth St. Denis and Jacob's Pillow Dance Festival Company (Aug. 29 and 30).

Taji Bey has been signed by the De Lys Theatre Corp. as Director of the Sunday night International Concert Varieties Series 1952-53. Applications for appearances may be made by sending pertinent material to K. Jahan, 121 Christopher St., New York. . . . Eve Gentry and Company is now being booked by the David W. Rubin Artists management. . . . Srimta Indrani, daughter of the Hindu dancer, Ragini Devi, has been chosen as Miss India and is now competing in the world-wide beauty contest for the title of Miss Universe. The final judging takes place in Long Beach, Calif. . . . Gemze de Lappe, of Paint Your Wagon, has been signed for roles with Ballet Theatre and will make her initial appearances with the company during its fall season at the Metropolitan Opera House, opening Sept. 25. . . .Ronne Aul gave a solo dance recital at the YM-YWHA Dance Center on June 1. Helen McGehee, who was originally scheduled to share the program, did not appear. R.K.

NATHAN SCHWARTZMAN, concertmaster of the orchestra of the Juilliard School of Music, where he is taking a post-graduate course, will be heard over WNYC on July 6 at 1 p.m. EDST. On May 12, Mr. Schwartzman, who is a native Brazilian, gave a recital in the Hall of the Americas, Pan American Union, under the sponsorship of the Acting Representatives of Brazil on the Council of the Organization of American States and Senhora Azevedo Rodrigues.

Composers' Concerts Programs

The Composers' Concerts, of which Ethel Glenn Hier is program chairman, presented their 14th and 15th events on April 20 and May 22, the first in Carl Fischer Concert Hall, the second in the Sky Room. The participating composers this season havve been Marion Bauer, Eldin Burton, Gena Branscombe, Ray Green, Charles Haubiel, John Haussermann, Ethel Glenn Hier, Mary Howe, Philip James, Antonio Lora, Harold Morris and Wallingford Riegger; participating publisher members, Leeds Music Co., Composers Press, Mercury Music Co., Carl Fischer and Chappell Music Co. The pianists were students of Rose Raymond, May L. Etts, Elizabeth Robertson and Anne Hull; the singers, students of Agnes Förde, Margot Rebeil, Olga Eisner, Helen Gerard and Amy Ellerman.

On May 31 and June 3 the Composers Concerts gave broadcasts over WNYC, featuring works by the above composers, Norman Dello Joio, Marlin Skiles.

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Eames and Adolf Busch Pass

ADOLF BUSCH, 60, noted violinist, died of a heart ailment at his home in Guilford, Vt., on June 9. A member of a famous musical family, he had played an important role in the international concert world, not least in the realm of chamber performances. Like his brothers, the late Fritz Busch, conductor, and Hermann Busch cellist, now living in the U.S., he was born in Siegen, Westphalia, the son of a violinist and violin-maker, and began his musical training at four. At an early age he was discovered to have perfect pitch.

Adolf Busch studied at the Cologne Conservatory, entering at eleven. From 1912 to 1918 he was concertmaster of the Vienna Konzertverein Orchestra and in 1918 succeeded Marteau as professor of violin at the Berlin Hochshule. He founded the Busch String Quartet in 1919 and toured Europe with this organization, also as a solo artist, and with Rudolf Serkin, his son-in-law, and his brother Hermann. As a solo performer, he made his American debut in the fall of 1931 in Boston, then appeared with the New York Philharmonic-Symphony at the invitation of Toscanini, playing Bach and Beethoven Concertos on the same program. He was recognized as one of the leading performers, especially on the ground of stylistic purity and authenticity.

In 1933, following the refusal of the Nazi Government to permit Serkin to play at a Brahms centennial festival in Hamburg, Mr. Busch cancelled his engagement there, as well as other appearances in that country, and with his brother left Germany. He became for a time a Swiss citizen. In 1933 he appeared with Serkin and his chamber group at the Library of Congress festival in Washington. In 1941 he reorganized the Busch Chamber Music Players, which played an important part in American music life in subsequent years. In 1937 he was the first soloist to be heard with the newly founded Symphony Orchestra in Palestine. He also appeared as soloist with many American orchestras, including appearances under the baton of his brother, Fritz Busch, who died last year.

Several years ago Adolf Busch bought a home at Guilford, where the Serkins had settled previously, and took part in establishing the Marlboro, Vt., School of Music. He had become an American citizen, Mr. Busch's first wife, the former Frieda Grueters, died in 1946, and a year later he married Dr. Hedwig Vischer. Two sons also survive.

EMMA EAMES, 84, eminent operatic soprano, died at her New York home on June 13. A leading soprano at the Metropolitan Opera between 1891 and 1909, when she retired while still at the height of her powers, Mme. Eames left memories of an aristocratic art and a rather aloof personal beauty. Her voice was a lyric soprano of purity and was termed by one critic "cool and polished." She assumed a wide variety of roles which included some florid ones, such as Juliette, dramatic parts such as Aida, Desdemona and Tosca, and Wagnerian lyric assignments, Elisabeth, Eva, Elsa and Sieglinde.

Born in Shanghai of American parents, she was sent to live when she was five in Bath, Me., and first studied voice under her mother's direction, then with Miss Munger in Boston. Her final schooling was in Paris, where she was one of the prominent pupils of Mathilde Marchesi. Her debut was made at the Paris Opéra in 1889 as Juliette, opposite Jean de Reszke. She appeared with that company for two years, during that time creating Colombe in Saint-Saëns' opera and Zaire in the work by De La Nux. In 1891, Mme. Eames made her bow in Faust at Covent Garden, where she was to sing in numerous seasons. Her debut at the Metropolitan took place as Juliette on Dec. 14, 1891, oh the same evening that Jean and Edouard de Reszke made their bows. Mme. Eames' farewell appearance with that company was as Tosca on Feb. 15, 1909. The roles she sang there in the intervening period included also Marguerite, Santuzza, Micaela, Charlotte in Werther, Donna Anna and Elvira, Mistress Ford (Falstaff), the Countess (Nozze di Figaro); Ero in Mancinelli's Ero e Leandro; Pamina; Iris in the first American performance of Mascagni's opera; and Leonora in Trovatore. In the period in which she was active at the Metropolitan and Covent Garden, the soprano was associated with many singers of the so-called "Golden Age," including besides the De Reszkes, Caruso, Calvé, Melba, Schumann-Heink, Nordica, Plançon, Lili Lehmann, Scotti, Van Dyck, Ternina, Journet, Sembrich, Fremstad, Homer, Destinn, Farrar and many others. She sang Tosca and Desdemona with the Boston Opera Company in 1911-12, and had previously appeared in various European cities, including Madrid, being also eminent as a singer in concerts.

Among the honors which came to Mme. Eames were the decoration, Officier of the French Académie and the English Jubilee Medal, given to her at her appearance at the Jubilee of Queen Victoria.

The soprano was married in 1891 to the painter Julian Story. The marriage ended in 1907 in divorce. In 1911 she was married to Emilio de Gorgorza, the baritone. That singer's former wife brought suit for $100,000 against Mme. Eames for alleged "alienation of affections." De Gogorza died in 1949; he had been separated from the soprano for some years.

Surviving is a brother, Hamilton Eames, residing in Florida. Her niece, Clare Eames, noted actress, died in 1922; a grandniece, daughter of the latter and Sydney Howard, playwright, and a grandnephew, Maj. Eames Yates, survive.

WALLACE GOODRICH, 81, director emeritus of the New England Conservatory of Music, and a well-known conductor and organist, passed away at his home in Boston on June 6. He had been an important influence in the development of the Conservatory during some 45 years. Born in Newton, Mass., he studied there and in Europe, among his teachers being Widor in Paris. In 1897 he joined the faculty of the New England Conservatory, becoming dean in 1907 and in 1931 succeeding Chadwick as its director. He retired in 1942 as a trustee and executive committee advisor. As organist he served from 1902 to 1909 at Trinity Church, Boston, and was orgnist of the Boston Symphony from 1897 to 1909. Mr. Goodrich founded the Choral Art Society of that city and conducted it until 1907, also serving as director of choral work until that year with the Worcester Festival; from 1907 to 1910 led the Cecilia Society and directed its orchestral concerts in the latter year. From 1907 to 1912 he was a conductor of the Boston Opera Company. Other posts were as a trustee of the Paderewski and Frank Huntington Beebe Funds. His widow, the former Madeleine Boardman, and a son, John W. Goodrich, survive.

RAYMOND M. BURROWS, 46, professor of music education at Columbia University and a concert pianist, died in New York on May 31. Born in Detroit, he was a graduate in piano of the Juilliard School of Music, and held the degree of Ed. D. from Columbia. Dr. Burrows developed a method of piano

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group instruction, which in 1947 he demonstrated at a convention of the National Association of Music Merchants in Chicago, and was co-author of a volume listing 1,000 concerto themes. He had been associated with Columbia since 1927, and became a full professor in 1947. He was a member of Kappa Delta Pi and Phi Delta Kappa, educational fraternities. Surviving are his widow, three sons and a daughter.

HEINRICH SCHLUSNUS, 64, noted German baritone, died in Frankfort of a heart ailment on June 19. Often called the leading baritone of his country, Schlusnus was equally known as an opera singer and as a lieder recitalist. He was born in Braubach on the Rhine, studied with Louis Bachner and made his debut at the Hamburg Opera in 1915, singing then with the Nuremburg Opera for two years. From 1917 to 1945 he was a member of the Berlin State Opera, and appeared as guest with the Chicago Opera for a season. He toured in the United States with success in the years 1923, 1929 and 1933, and was also known for his recordings.

LAWRENCE E. BERNHARDT, 56, vice president of Community Concerts, Inc., a division of Columbia Artists Management of New York, died of a heart attack at his home in Evanston, Ill., June 14. Mr. Bernhardt, born in Wisconsin, was early active as an organist and pianist, and studied at the New England Conservatory. In 1943 he joined Community Concerts and organized concert associations in many cities in the east. For some years he was the Eastern Manager of Community Concerts and lived in New York until January, 1952, when he was made a vice president of the company and was transferred to its Chicago office. Surviving are his widow, the former Marion Brooks; a son Warren, and a twin brother, C. F. Bernhardt, of Milwaukee.

Paganini Quartet's Summer Series

Summer plans for the Paganini Quartet include a stay, June 11-27, in residence at Brigham Young University in Provo, Utah, where they gave seven concerts, and made additional public appearances at the University of Utah in Salt Lake City and the College of Agriculture in Logan. During July and August, the quartet will be in residence at the Music Academy of the West in Santa Barbara, Cal. They recently recorded four more Beethoven quartets for RCA Victor, and are nearing completion of the whole cycle.

Ricci with Dayton Orchestra

DAYTON, O.—Ruggiero Ricci appeared as soloist with the Dayton Philharmonic on May 14, flying to this city on short notice to take the place of Eileen Farrell, who was ill. The violinist, and the orchestra under Paul Katz, achieved a brilliant success in the Paganini Concerto in D Major. Called back for an encore group, Mr. Ricci further displayed his gifts in Wieniawski's Staccato Study and the Paganini Caprice No. 14. The orchestra offered Bartok's Deux Images for Orchestra and the Saint-Saens Symphony in C Minor.

Josh White at Boston University

Josh White sang and spoke at Boston University on May 8, appearing in a program entitled A People's Voice: Folk Music at the invitation of the Student Assembly on Public Affairs.

LONG SERVICE HONORED . . . Carnegie Hall pays tribute to John Allen, oldest active employe of the organization, elevator operator at Carnegie Hall for half a century and still at the controls. The presentation, a silver tray engraved "In recognition of fifty years of service to Carnegie Hall," was made by Robert E. Simon, Jr., president of Carnegie Hall.

Stadium Concert Season Opens

The 17,500 present at the opening of this year's Stadium Concert season on June 24 heard Dimitri Mitropoulos conducting the Stadium Orchestra in Wagner's Tannhaeuser Overture, Kodaly's Dances from Galanta, and Richard Strauss' Suite from Der Rosenkavalier. The soloist was Marian Anderson in Lamento di Arianne by Monteverdi, O Don fatale from Verdi's Don Carlo and, in addition to fervently demanded encores, three Spirituals with orchestral accompaniment. Postponed for a day because of inclement weather, the concert opened with the National Anthem, launching the 35th season of Music under the Stars. "Minnie" Guggenheimer, the tireless chairman of Stadium Concerts since their inception, introduced Dr. Harry N. Wright, president of the City College of New York and the Mayor of the City, who extended good wishes for a successful season. The orchestra under Mitropoulos, who had just returned from triumphant success in Europe, played with its customary verve, though tempi often tended to be slower than one is used to. Miss Anderson imbued her offerings with great musicality and emotional intensity, and shared enthusiastic applause. H. W. L.

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20th Bach Festival At Baldwin-Wallace

BEREA, O.—The Twentieth Annual Bach Festival was celebrated at the Baldwin-Wallace Conservatory of Music on May 23 and 24. Members of the faculty and visiting artists fulfilled their tasks with sincerity and fine artistry. Capacity audiences again attended "The Festival with a Spiritual Significance."

There were several outstanding performances, particularly Joseph Knitzer's interpretation of the Concerto in D minor for Violin and Strings. George Poinar, who conducted two-thirds of the whole festival, won a special ovation for his fine insight, and the vitality and clarity of meaning he drew from choral and the instrumental numbers.

The second part of the Well-tempered Clavier received a carefully studied delivery by Rosalyn Tureck that also sparkled with technical brilliance. Esther Pierce brought out the charm of the dances in the Suite for Violoncello, No. 4. Dr. Farley Hutchins played organ Preludes from the Eighteen Large Choral Preludes with poetry and balance in the polyphonic style.

Cecil Munk, director of the conservatory, handled the Baldwin-Wallace Bach Chorus and Festival Orchestra in Cantatas, No. 4 and No. 50, with experienced perception of tonal qualities. The A Cappella Choir displayed finely integrated tonal unity in the two motets, "Be not afraid," and "O praise the Lord," conducted by Varner Chance.

UNIVERSITY CONCERT . . . Lilly Windsor, soprano, after her appearance on May 11 at the University of Louisiana, Baton Rouge, with Dr. Barrett Stout, right, dean of the music department, and Ludwig Bergmann, her accompanist.

Harold Haugh, the Evangelist in The Passion according to St. John, and Glenn Schnittke, tenor, in the same work and soloist in the Cantata, "I know that my Redeemer liveth," share top honors. The warm contralto voice of Ilona Herman Strausser, the soprano of Suzanne der Derian, the basses of Phillip MacGregor and Melvin Hakola showed musicianship.

An extra touch of authenticity was added in the use of some of the instruments of Bach's time, the harpsichord, the viola da gamba and the viola d'amore moving in the accompaniment for the tenor aria in St. John's Passion.

The "Sermon" in the middle of Cantata No. 21 was delivered by the president of Baldwin-Wallace College, John L. Knight. Great credit is due to Mrs. Albert Riemenschneider for her ceaseless energy in the promotion of the festivals and to the co-directors, Cecil Munk and George Poinar.

BARBARA PENYAK.

Singin' Billy, Folk Opera, Heard

NASHVILLE, TENN.—The American opera Singin' Billy, with book by Donald Davidson and music by Charles Bryan, was presented in Nashville in April for the first time anywhere, by a student cast from the sponsoring Peabody College and Vanderbilt University, and a full orchestra under the composer's direction.

Dramatically, the work describes the struggle between man-as-animal and man as social-moral being. The librettist portrayed the universal contention as taking place in Pickens County in the highlands of South Carolina in the 1830's. Pioneering life there was not bad; decency, morality, good manners even, were there, but some individuals had to be reminded of community demands. The chosen reminder was William (Singin' Billy) Walker from the lowlands. His persuasive power was music—a singing school held there at the request of "Miss Callie," the local matriarch of morals. His excellent tool was the song manual, The Southern Harmony. (Davidson drew both the central figure and the song book from historical reality.)

The influence of Walker's personality and music struck deep. The religious folk melodies soothed the few "savage breasts," bridged the supposed gap between the traditional ballads ("love songs") and the burgeoning "spirituals," and even stilled much of the contention among the three main religious groups —Baptists, Methodists, and Presbyterians. Pickens Countians were not only harmonized, by being offered modestly ideal things to think about and do. They became so well satisfied with one another that three coupies were started on the lived-happily-ever-after course instead of lighting out individually for the lowlands or for Texas.

As truly American as Davidson's book is Bryan's music. It is the British-American folk melodism, found in the "spirituals" and concentrated in the Walker song manual, which give basic character to his score. He introduced a few excellent tunes as a whole (Wondrous Love, French Broad, and others) and wove them, in developed form, into choral and orchestral patterns. Of independent tonal invention—but still in traditional guise—are the composer's melodic and harmonic vestments fitted to Davidson's lovely lyrics (Hawthorn Tree, Rising of the Moon, Ferry Me Home, Low Country, and others), themselves created in the ancestral manner. Bryan's easy and natural merging of the traditional music with that which is contemporary in tonal art proved to be one of the happy phases of the production.

GEORGE PULLEN JACKSON.

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BRANDEIS FESTIVAL

(Continued from page 5)

Les Noces in Revival

Quite different was the evening's second offering: Les Noces, choral ballet by Igor Stravinsky. Conducted by Bernstein, with choreography by Cunningham, the solo quartet consisted of Phyllis Curtin, Eunice Alberts, David Lloyd and Leon Lishner. The chorus was prepared by Arthur Fiedler and Russel Stanger. The four pianists were Kalmin Novak, Rhea Sadowsky, Allan Sly and Gregory Tucker. Dancers were: the bride, Natanya Neuman; the groom, Merce Cunningham; the parents, Joan Skinner, Ronne Aul, Anneliese Widman, Donald McKale; the guests, Phyllis Backer, Helaine Berlet, Adelaide Case, Jo Ann Melsher, Marianne Preger, Naima Wallenrod, Remy Charlip and Ben Garber.

After the disheartening dehydration and intellectual anemia of Musique Concrete, the powerful savagery and controlled wildness of this masterful score virtually bowled the audience over. With every participant uniting with Bernstein in a masterful effort, the performance was greeted with prolonged cheers, which included applause for the imaginative stage and costume designs of Howard Bay.

Blitzstein Revamps Weill Opera

Undoubtedly the highlight of the evening was the world premiere of Kurt Weill's Threepenny Opera (1928) in the English adaptation by Marc Blitzstein. Without exaggerating, we should like to call Mr. Blitzstein's work the creation of a master of words, prosody and fidelity to the music. Not a note in the Weill score was altered. Not one innuendo was lost in the new version. The action is set in the gaslight era of New York in 1870, but the transplanting to a new locale has in no way altered the social meaning or the bite of the provocative original libretto of Bert Brecht. The work remains a strong indictment of social conditions, a sympathetic espousal of the underprivileged, and a satire on human justice.

The performance of the concert version was conducted by Bernstein. On an elevation of the stage the chorus was seated with the soloists placed in front of a microphone in street clothes. The atmosphere of the production was one of informality, and its effect was based solely on the individual projection of each performer.

The undisputed star of the evening was Lotte Lenya, the composer's widow, who again sang Jenny. She brought down the house, as she did in the same part in 1928 when heard in Europe. This evaluation does not reflect upon the other performers. David Thomas as Peachum, Mary Kreste as Mrs. Peachum, Jo Sullivan as Polly, David Brooks as Macheath, George Matthews as Tiger Brown, Anita Ellis as Lucy, the Brandeis Glee Club as Macheath's Gang, and Marc Blitzstein as Narrator, all were successful interpreters of music and words. The performance brought bravos and an ovation, which resounded long after the house lights had gone up. It was a triumph of craftsmanship and invention, a symbolic reaffirmation of the direct appeal of honest creative effort, and a fitting event for a festival of the creative arts.

Koussevitzky Memorial

The closing day of the festival brought a concert dedicated to the memory of Serge Koussevitzky, who in the last month of his life had given time and advice to Brandeis University and was the generator of the festival idea which his disciple, Bernstein, has realized so successfully. In accordance with his ideas, the program of this final concert by members of the Boston Symphony Orchestra listed contemporary American music of composers who had enjoyed his sponsorship, as well as the work of a new figure.

Aaron Copland was the verbal program annotator. His delightful comments, spiced with an individual humor, paved the way for the appreciative reception of the performances, all led with greatest devotion by Bernstein. The afternoon opened with William Schuman's Symphony for Strings, a work commissioned by the Koussevitzky Foundation and finished in 1943. The three powerful movements, the dramatic first, the lyric second and the brilliant finale, were played with utmost persuasiveness by the ensemble.

This was followed by the premiere of Two Pieces for Orchestra by Ben Weber. The composer, who usually makes the twelve-tone system his trademark, has written music which is unashamedly lyrical though polytonal—a neo-romantic composition, and very effective. The first piece starts with a recitative of the celli, which is then continued by the dark-colored viola. A rapid second episode follows, which leads back to a broad lyric line of impressiveness. The second piece employs, in contrast, the brighter colors of the violin. The first subject reminds one of Mahler in its introvert lyricism. Again a fast part follows, whereupon the piece ends in a lyric song of refined poly-harmonic coloring. The composer acknowledged the warm applause.

With musicianly David Lloyd as soloist, Benjamin Britten's Serenade for horn, strings and tenor closed the first part of the program. James Stagliano was the excellent horn soloist, and his beguiling tone added much to the successful interpretation of this fine and highly poetic song cycle. Though Britten's music is peculiarly detached, it evokes perfectly the atmosphere of the various poems which are knitted by the music into a convincing entity. Especially the Hymn to words by Keats, with its spirited horn passages and the delicate string accompaniment, caught the fancy of the listeners: it had to be repeated.

After intermission one heard Irving Fine's Notturno for strings and harp (written in memory of Koussevitzky). Of all the works by Mr. Fine which he has heard, the present reviewer feels that this is his most inspired and accomplished composition to date. The three movements abound in musical ideas. The writing is highly polished and finished, and the musical invention is of the finest and most persuasive delicacy. A slow first movement, of almost impressionistic color, leads to an Animato passage in which the writing sparkles and glitters in delicious harmonic combinations and orchestral refinement. The last part is a lyric elegy of warmth and profound feeling. The composition, a fitting tribute to the dedicatee, received a rousing ovation, which Mr. Fine acknowledged from the stage.

With David Oppenheim as the excellent soloist, the concert closed with a spirited reading of Aaron Copland's Concerto for Clarinet and String Orchestra (with harp and piano). The well-known composition was enthusiastically received.

The last event, on the same evening brought still another art-form into the limelight. With Louis de Rochemont as speaker, the film and its diversified activities formed the subject matter. He and the participants of the opening forum then united under the guidance of Bernstein as symposium moderator to sum up the results of the four-day endeavor. Dr. Abram L. Sachar, the president of Brandeis University, joined in the closing remarks.

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JULY, 1952

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National Opera Urged In Washington Bill

WASHINGTON.—The latest in a series of bills proposing a national theater and opera house for the Capital was introduced on June 16 by Representative Javits (R., of New York).

Mr. Javits' bill would establish an American Academy of Music, Drama and Ballet as part of the Smithsonian Institution. A national war memorial opera house would be associated with the academy. The academy would co-operate with colleges and universities in cultivating and teaching music, drama and ballet, maintain a faculty and award scholarships and grants-in-aid. Federal funds would support the academy, but solicitation of private subscriptions also would be authorized. About $1 million in unused funds appropriated by Congress for Washington's 1950 sesquicentennial celebration would be transferred to the project.

House Subcommittee Action

In May a House subcommittee approved a bill sponsored by Representative Howell, Democrat of New Jersey, which would authorize free use of Government-owned auditoriums in Washington and elsewhere by colleges and universities and other nonprofit organizations for fine arts productions. Such activities would be financed privately, however. The full Education and Labor Committee headed by Representative Bardon, Democrat of North Carolina, has not yet acted on the bill.

A number of bills and resolutions have been introduced in recent months to accomplish purposes similar or allied to those of Mr. Javits and Mr. Howell. Representatives Kearns of Pennsylvania, Weir of Minnesota and Celler of New York and Senators Murray of Montana, Lehman of New York, Humphrey of Minnesota, Douglas of Illinois, Kefauver of Tennessee, Gillette of Iowa, Langer of North Dakota, Morse of Oregon, Sparkman of Alabama and Neely of West Virginia are among the sponsors. The problem lies in the financing, and there seems to be no immediate disposition by Congress to appropriate funds.

The new National Opera Guild of Washington, affiliated with the Metropolitan Opera Guild, is actively promoting a privately financed opera house. Robert W. Dowling, chairman of the board of the Congressionally chartered American National Theater and Academy of New York, also is known to be interested. A donation of public land may be sought. JAMES G. DEANE.

AT CLEVELAND INSTITUTE OF MUSIC . . . Beryl Rubinstein, director of the institute, looks on as Mrs. George P. Bickford, president of the board of trustees, checks over the commencement program with George Szell, conductor of the Cleveland Orchestra, who gave the address. A new cantata composed by Mr. Rubinstein, The Pied Piper of Hamelin, recently was given first performances at the institute, conducted by the composer and presented by the Parent's Council.

Munich International Competition

MUNICH.—An international music competition in piano, organ, violin and cello, with prizes amounting to 20,000 marks ($5,000), will be held here, Sept. 2-17, under the sponsorship of the broadcasting stations of West Germany. Eligible are representatives of all nations between the ages of 16 and 20. Application must be made by July 15 to the competition headquarters, Internationaler Musikwettbewerb, 44 Koeniginstrasse, Munich 23.

For further information and a list of the types of works to be submitted by prospective candidates, Americans interested should contact any of the German Tourist Information Offices: 11 W. 42nd St., New York 36, N. Y.; 11 So. LaSalle St., Chicago 3, Ill.; and 417 Market St., San Francisco, Calif.; or write directly to Munich.

Thebom Scholarship Open

The Blanche Thebom Scholarship Foundation, which offers scholarships to singers between the ages of 25 and 30 who are planning a professional career, has set Sept. 30 as the deadline for application for its annual award of $1,500 for two years' study. Inquiries should be addressed to the foundation at Suite 300, 711 Fifth Ave., New York, N. Y.

National Music League Adds 3 to Artists' List

As a result of recent Town Hall auditions, three artists have been added to the roster of the National Music League, non-profit concert management. They are Shirlee Emmons, soprano; William McGrath, tenor; and Joyce Flissler, violinist. Miss Emmons attended Lawrence Conservatory and the Curtis Institute of Music, and studied with William Harman and Walter Taussig in New York. She has been soloist with the CBS Symphony and the Robert Shaw Chorale and recorded Romberg excerpts for RCA Victor. A student of the late Queena Mario, Mr. McGrath has been soloist with the Buffalo Philharmonic under Steinberg and the NBC Symphony under Toscanini, as well as on the Bell Telephone Hour and with the Metropolitan Auditions of the Air. The violinist made her New York debut this season as a Naumburg Award winner. She studied with Edouard Dethier at the Juilliard School of Music.

Naumburg Symphony Series Opens

The annual series of the Naumburg Symphony Orchestra on the Mall in Central Park opened on Decoration Day, May 30, with a concert directed by Walter Ducloux with Christine Sokolowska. These concerts, founded by Elkan Naumburg and carried on in his memory by his sons, Walter W. and George W. Naumburg, also include for 1952 programs on July 4, with Dr. Alexander Leslie, conductor, and Alvin Rudnitsky, violin soloist; July 31, the anniversary of the death of Elkan Naumburg, with Christos Vrionides at the baton; and Sept. 1, Labor Day, presenting Henry Aaron as conductor. Soloists for the last two events will be announced.

Memorial to Donald Dame

Fifty albums of recordings and more than 100 vocal scores have been presented to the Music Library on East 58th St., New York City, as a memorial to Donald Dame, tenor, by his fellow members of the Metropolitan Opera company which presented Die Fledermaus on tour. Mr. Dame died while on tour with this organization last winter.

Davidson to Quit Concert Booking

James A. Davidson, president of James A. Davidson Management, Inc., has announced that at the end of season 1952-53 his firm is terminating its general booking activities in the concert field.

IN THE MAIL BAG

Mme. Lhevinne Explains

To the Musical Courier:

Because I wish to avoid any possible misunderstanding on the part of your readers concerning a news item that appeared in the June issue of the Musical Courier, I request that this letter be published.

On page 37 there appears a picture of Herbert Rogers; the caption reads that he tied for first place in the Guild Competition, having been entered by me, thus implying that he is my pupil.

I wish to state that Mr. Rogers is a pupil of Sascha Gorodnitzki. The only time Herbert studied with me was last winter when Mr. Gorodnitzki, an old friend and former pupil of my late husband and myself, asked me to give him some lessons while he was on an extended tour. Shortly afterwards, I suggested to Herbert that he enter the Guild Competition, and upon application, he was informed that he must be a student of a Guild member. As Mr. Gorodnitzki did not happen to be a member of the Guild, Herbert gave my name since he was temporarily working with me.

ROSINA LHEVINNE.

[*Ed. Note.—The caption mentioned states that Mr. Rogers was* entered *by Mme. Lhevinne, which is, of course, accurate, nor is Mr. Gorodnitzki's name omitted in the short text describing the young pianist's background. We are, however, glad to print Mme. Lhevinne's letter, and honor her scrupulous sense of fairness.*]

Wants Patti Data

To the Musical Courier:

I am writing the life of Adelina Patti and would be glad if any of your readers could help me. I should be grateful if anyone having personal data regarding her would communicate with me.

MARGARET WIDDEMER.

I West 67th St.
New York 23, N. Y.

Music in Spain Thriving

To the Musical Courier:

Having conducted in Spain every year since 1934, with the exception of the war years, I can report a great development in the musical life there between 1934 and 1951.

In Madrid I had the pleasure of conducting their new National Orchestra, organized and run by the Ministry of National Education. A hundred first class musicians devote 15 hours' rehearsing time to the one weekly concert which they give every Friday night. Among the hundred players is an entire double group of wind players who alternate with each other in the same program. The degree of perfection in performance which can be reached under such favorable circumstances is equalled in only a few places the world over.

Needless to say, an orchestra like this cannot be a "paying proposition" for the Government; it owes its existence exclusively to the desire of the responsible quarters to give the very best in art which is obtainable. Formerly under the direction of the Spanish dean of conductors, Maestro Perez Casas, it is now conducted by the young but very gifted Ataulfo Argenta. It also has guest conductors from all over the world. In addition to the State Orchestra, the Madrid Symphony and Madrid Philharmonic Orchestras, of old-time fame, continue their regular concerts with a large following, contributing to the rich pattern of the Madrid musical life.

A review of other Spanish cultural centres is not less gratifying. Large and fine Municipal Orchestras are in existence in Valencia, Barcelona and Bilbao, and the city administrations do not lag in their ambitions behind the Ministry of Education in Madrid. The medieval precincts of old Valencia last year saw the Spanish first performance of Mahler's "Resurrection" Symphony under my direction, a concert which had to be repeated three times before capacity audiences.

DR. HEINZ UNGER.

Choate Accepts Deanship

BOSTON.—Harold C. Case, president of Boston University, announces that Dr. Robert A. Choate of Northwestern University, Evanston, Ill., will become dean of Boston University's College of Music on Aug. 1. Dr. Choate, who has been head of the Northwestern University School of Music teacher training studies and director of the university's Music Placement Bureau for the past two years, is also well known as a music educator on the West Coast, having been director of music in the public schools of Oakland, Calif., and in Spokane, Wash., and having held office in leading associations of music teachers.

JOHAN FRANCO — composer

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SILHOUETTES By MARY CRAIG

Musical Spoofing Raised To Art by Anna Russell

During the past season two queries frequently heard at musical gatherings in Manhattan were: "Are you able to get tickets for Alcestis?" and "Have you heard Anna Russell?" Though other matters came up for notice, a majority wanted to hear Flagstad in the grandeur of her self-announced operatic farewell and to sample the overnight success of the English soprano, whose superb satire accomplished a renewal of an almost lost form of art.

London-born Anna Russell, the first girl child in several generations of an Indian Army career family, was as she says "incarcerated" in a girl's school, presented at Court, and proved "a dismal failure" in social life (a phenomenon which one can scarcely believe). She fled to the sacrosanct precincts of the Royal Academy of Music and began to carve out a career, vocally and pianistically. One of her first engagements was to sing at a gala concert during the Coronation of the late King George VI. According to Miss Russell, she employed her "sweet, bell-like British soprano" in extensive radio program series and did some "excruciating" opera and operetta touring. She reveals that she would go home and laugh at herself as well as "cringe at the gestures and actions perpetrated and permitted on stage."

Art "Slightly Off Center"

Miss Russell came to North America with her Canadian-born mother. During the late war she casually commenced to give, for fund-raising and soldier-entertainment, the "take-offs" on serious recitals. "My audiences ranged in age from 5 years to 90," she said. "And sometimes I was afraid that they might think I meant it." So fine is the dividing line between the luminous and the ludicrous that many excellent performers are prone to over-stress either phase, but a rare sensitivity measures Miss Russell's gift. She is primarily a fine musician with performance experience and, while her wit is at times barbed, she is guided by an unerring sense of good taste and artistry. Whether singing her too-too-evanescent French airs or her ferocious interpretation of the Valkyrie's war cry, she always offers the mood, the inflection, slightly off-center and devastatingly funny.

Miss Russell writes her own material, text and music. This reporter found the words as interesting as the atmospheric music. She came to New York practically unknown, auditioned for managers and was persuaded by Eastman Boomer of Columbia Lecture Bureau to essay a Town Hall recital. The next morning, the "diva's" name was in headlines in all the press concert reports.

Beginning this summer, Anna Russell will be heard on many of the major concert series of the country, and will give two more Town Hall recitals next winter. She sings at the Brevard Music Festival, with the New Orleans and Cincinnati Symphonies, and in coast-to-coast engagements. While further success is an unquestionable prognosis, one feels that she deserves it, as she leavens the high tension of the times with pleasant laughter and good cheer.

Susanne Freil Choral Soloist

Susanne Freil was soprano soloist with the Vassar College Choir and the New York University Glee Club in two recent appearances, in The Chapel of Vassar College and at St Thomas Church, New York. Alfred M. Greenfield is conductor of the New York University Glee Club, E. Harold Geer, of the Vassar College Choir.

Werrenrath on WNYC

Reinald Werrenrath appeared on WNYC June 5 as annotator to his favorite recordings, chatting about them and closing the broadcast by singing the best remembered one.

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THE CHOIR CORNER

By Leon Carson

Jacobi Service Premiered At Park Ave. Synagogue Anniversary

The tenth anniversasry of the establishment of the practice of commissioning composers to write music expressly for the services of the Park Avenue Synagogue, New York, was marked on May 23 by the first performance of a new musical setting by Frederick Jacobi of the Sabbath Evening Service, Arvit L'Shabbat. It was sung in admirable vocal style and sympathetic manner by Cantor David J. Putterman and the synagogue choir under the direction of Max Helfman.

Fifty-two other composers who had composed liturgical works for the synagogue services, were also honored by citations. Mr. Jacobi received a special citation. A number of these composers were present to receive the illuminated scrolls personally.

The Evening Service of Mr. Jacobi revealed a musical achievement, serious, sincere and gracious in its content. He has fashioned his work on familiar traditional patterns for kev portions of the liturgy, in which the climactic point is gained with the "Hashkivenu," while the setting of the psalm "Sing to the Lord" provides a pleasant mood of happiness. In completely fulfilling the needs of the synagogue, this does not restrict the work from wider usage. L. C.

Prize-Winning Cantata Sung

The cantata, This Son So Young, by the young composer Louie White, which won first place in the 1952 Festival Competition by the Church of the Ascension, New York, was sung at the church in a special musical service on May 22 by the combined choirs of St. Mark's in-the-Bouwerie and the Church of the Ascension (David Hewlett and Vernon de Tar, organists and choirmasters, respectively). The cantata, for tenor solo, with harp and organ accompaniment, is based on a text composed and compiled by the Rev. Frederic Howard Meisel, and is divided into six parts: Antiphon; Recitative; Air; Recitative; Air, and Antiphon. The music is not over-elaborate, generally melodic and at the same time devout, and well suited to the embellishment of the words.

After the service the presentation of the award was made to Mr. White in the Parish Hall.

Prize Anthem Contest

Under the auspices of the American Guild of Organists, a prize of $100 has been offered by the H. W. Gray Co., Inc., New York, to the composer of the best anthem for mixed voices submitted by any musician residing in the United States or Canada, and which will be published by this company on a royalty basis. The text, which must be in English, may be selected by the composer, with no objection made to seasonal anthems. Compositions should not exceed five or six minutes in length; no restriction as to difficulty.

The manuscript, signed with a nom de plume or motto, and with the same inscription on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Ave., New York 20, not later than January 1, 1953. Return postage must be enclosed.

Choir and Organ Notes

An organ recital in memory of the late Bernard R. LaBerge, who did much to open the concert field to organists, was held at the American Academy of Arts and Letters, New York City, on June 3. Claire Coci, Mr. LaBerge's widow, a leading American organ virtuoso, was assisted by the Guilet Quartet in a program which included Mozart's Sonata in C major, No. 13 (K. 328) for Organ and Strings, and a work for the same combination of instruments, Piece en Style Libre, by Jean Langlais. Miss Coci also played works for organ alone by Bach, Mozart, Doty, Sowerby and others. . . . A Whitsuntide Festival Service at the Chapel of the Incarnation, New York, under the direction of Searle Wright, organist and choirmaster, was held on June 3. Among other numbers, the program included the first performance of Mr. Wright's cantata, The Green Blade Riseth. . . . The Hymn Society of America, which recently observed its 30th anniversary, honored the Rev. Dr. William Pierson Merrill, minister emeritus of the Brick Presbyterian Church, New York, with a fellowship in the society, at an impressive service in the church on May 18. Dr. Merrill composed the hymn, Rise Up, O Men of God. . . .

A festival of evensong by the combined choirs of the Protestant Episcopal Church of the Ascension, West New Brighton, L. I., was held on May 25 as a part of the observance of the 150th anniversary of the church. . . . The Village Chorai (David Buttolph, director) presented a program of choral and instrumental music by Bach in the Village Presbyterian Church, New York, June 19, consisting of excerpts from Bach cantatas, motets and Passions. . . . Harold Fink played compositions by Marcello, Bach, Hanson and Bornstein in an organ recital under the auspices of the North Valley Chapter of the A.G.O., in the First Presbyterian Church of Englewood, N. J., on June 9.

THOMAS JOHNSON, tenor, was a soloist in Beethoven's Ninth Symphony presented May 21st by the New Symphony Orchestra of New York and chorus conducted by Maurice Bonney.

6,000 Hear Ellsasser in Recital

LOS ANGELES. — For the third time in three years, Richard Ellsasser, organist, was heard in recital at the Shrine Auditorium early in June, sponsored by the Church Federation of Los Angeles in cooperation with the National Council of Church Men. An estimated audience of 6,000 heard the young artist play a varied program including the Rondo in G by John Bull and his own Toccata-Improvisation on A Mighty Fortress Is Our God. Mr. Ellsasser's other Shrine appearances were sponsored by The Latter-Day Saints Church and Film Relief Fund.

Mr. Elisasser conducted a performance of Mendelssohn's Elijah on June 15 at the Wilshire Methodist Church of Los Angeles, where he is minister of music. Participating were the Cathedral and Cherubim Choirs of the church and members of the Coronation Choir of the Bible Institute of Los Angeles, the Wilshire Community Orchestra, Leslie Sommerville, organist, and, as soloists, Amalia Annest, Helen Bieil, Margaret Sharp, Elizabeth Day, Eugene Clay, Ritchie Thomas, O. Winston Day and John Searles.

MUSIC FOR THE CHOIR LOFT

For Mixed Chorus

HOLY, HOLY, HOLY, by Nino Marcelli. Carl Fischer, Inc., N. Y. City, 20c. A simple 4-part (SATB) anthem for a cappella mixed chorus, with optional chimes. Easy vocal tessitura; music arranged for echo vocal effect as echo choir is available. 5 pages.

YE HOLY ANGELS BRIGHT, by Carl F. Mueller. Carl Fischer, Inc., N. Y. City, 20c. Not too difficult for 4-part (SATB) chorus, 8 pages in length; to be sung a cappella. Text by Richard Baxter. Normal vocal tessitura, and well marked for various contrasting moods. Broad climactic ending on words "Be filled with praise." For general or festival service.

For Women's Chorus

DWELL IN UNITY, by Russell Hancock Miles. J. Fischer & Bro., Inc., N. Y. City, 15c. Andante espressivo for SSA, with flowing and gracious contours and accompaniment. Vocal tessitura easy. Words from Psalm 133.

For Solo Voice

A PRAYER OF ST. FRANCIS, by Harry Banks. H. W. Gray Co., Inc., N. Y. City, 50c. For medium or low voice. Text from St. Francis of Assisi. Song begins with the words, "Lord, make us instruments of Thy peace." The melody is broad and the treatment sincerely devotional. Piano or organ accomp. Range, low B to E.

THE LORD IS MY SHEPHERD, by Martin Kalmanoff. Carl Fischer, Inc., N. Y. City, 60c. The music sets the 23rd Psalm with broad sustained melody against arpeggio accompaniment. For medium voice, B flat to F. Organ or piano accomp. Has dramatic ending, *exultante*.

For Organ

FUGUE IN G MINOR, by W. A. Mozart ($1) and FUGUE IN E MINOR, by Franz Schubert ($1). Mercury Music Corporation, New York. These relatively short compositions have been arranged by E. Power Biggs for organ solo in effective and attractive fashion, suitable for recital if desired. The arrangements are sufficiently straightforward to permit their use by organists not advanced technically.

PRELUDE ON A FRENCH PSALM TUNE, by Normal Zagal Fisher. Carl Fischer Inc., 60c. An attractive two-page number with interesting contrapuntal embroidery on a simple melody. Hammond and pipe organ registration.

THE RISING SUN GILDS THE MORN, by William A. Wolf. Theodore Presser Co., Bryn Mawr, Pa., 70c. The chorale is first stated and then the elaboration occupies eight pages, contrasting in mood, tempo and figuration, ending with maestoso and presto sections.

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Chicago Symphony Elects

By René Devries and Dosha Dowdy

CHICAGO.—The annual meeting, on June 17, of the members of the Orchestral Association, governing body of the Chicago Symphony Orchestra, was a particularly eventful one. Dr. Eric Oldberg was elected president, succeeding Edward L. Ryerson, who had served in that post since 1938. Dr. Oldberg, a distinguished Chicago surgeon, has been active in guiding the affairs of the Chicago Symphony since 1940, has served as a trustee since 1943 and as a vice-president since 1948; he is the son of Arne Oldberg, composer.

Other elections were those of Daniel Burnham Norween, and Edward McDougal, Jr., as vice-presidents; Cyrus H. Adams and Chalkley J. Hambleton, honorary trustees; Donald McClure, trustee and secretary; Francis Knight, re-elected treasurer; and Oscar G. Mayer, Louis Sudler, and Merle J. Trees, new members of the Association.

The following were elected members for a five-year term: Graham Aldis, Mrs. Gilbert Chapman, Stanley G. Harris, Huntington B. Henry, Arnold Horween, Meyer Kastenbaum, Earle Ludgin, Mrs. C. Phillip Miller, John Nuveen, Jr., Mrs. Clive Runnells, David Shand, Herman Dunlap Smith, William M. Spencer, Herbert S. Stone.

Commencement Concerts

The American Conservatory's 66th Commencement Exercises and Concert took place at Orchestra Hall, June 17. Artist students heard, assisted by the Conservatory Orchestra under the direction of Irwin Fischer, were Michi Hirata, Bernice Wiggins, and Gloria Gaebe Ritt, pianists, in conccertos of Beethoven, Schumann and Liszt; Jack V. Repp, who played Guilmant's Concerto in D minor; Henry Cortez, heard in two movements of Wieniawski's Concerto in D minor for violin and orchestra; and Barbara Joan Manas, John R. Swanson, and Patricia Murphy, who sang arias from Gounod's Faust, Verdi's Un Ballo in Maschera and Aida. Of the 100 candidates for degrees, 39 received the Master of Music, and 61 the Bachelor of Music degree.

Chicago Musical College held its 85th annual Commencement Exercises and Concert at Orchestra Hall, June 12, highlighted by the address given by Edward Johnson, recently appointed Chancellor of the College. The concert was presented by students of the school chosen through competition, and assisted by an orchestra composed of members of the Chicago Symphony. Eugene R. Rall, Jr., organist, played the Processional-Guilmant's March in A major. Others participating were sopranos Marjorie Vincent and Solla McCullough, singing arias from Gluck's Alceste (Divinites du Styx) and Ponchielli's La Gioconda (Suicidio); Donovan Schumacher, in Dvorak's Concerto in B minor for cello and orchestra; Richard Haley, flute soloist in Griffes' Poem for flute and orchestra; and pianists Murray North, and Willard Straight heard in concertos by Beethoven (No. 3 in C minor) and Bartok. Conducting the orchestral accompaniments for the soloists were five graduate students from the conducting class of Rudolph Ganz—Delbert A. Bowden, Platon H. Karmeres, Leo Krakow, Richard Haley and Robert Jochmans.

In addition to numerous candidates for Bachelor and Master degrees, the Doctor of Music Education degree was given by Chicago Musical College to Charles V. Farmer, and a Doctor of Fine Arts degree to Eugene Joseph Leahy. Honorary Doctor of Music degrees were bestowed upon Roy Underwood, whose professional associations include past-president of the Michigan Music Teachers Ass'n and of the MTNA, member of the Commission on Curricula for the NASM, and member of the Executive Committee of the National Association for Music Therapy, and Hans Rosenwald, retiring dean of the Chicago Musical College, recently appointed executive director of the International Music Institute, and elected chairman of the board of the New Friends of Music in New York.

Other spring features of the college were the Preparatory School Commencement (June 17) with its director Felix Ganz officiating, and the program given by winners in various divisions of the school; and the Curtis Class Piano Department Commencement Program (preparatory through Concerti), given in Orchestra Hall, June 22.

Graduation Events

The Chicago Conservatory, in its 95th year, held its annual Commencement in Orchestra Hall on June 15. The program was given by outstanding students as soloists with an orchestra composed of members of the Chicago Symphony, Robert Kalter, conducting. Those participating were Richard Ertel and Roy Anderson, soloists in piano concertos of Rachmaninoff and Tchaikowsky; Mary Ellen Shamory, coloratura; Jane Kuester, soprano; and James H. Ganzer, baritone, heard in arias from Lakme, Herodiade, and Faust; and Anita Hazucha and Robert Basso, who played movements from violin concertos of Vieuxtemps and Khachaturian. A large class received Master of Music and Bachelor of Music degrees.

The School of Music of Northwestern University presented two Commencement Concerts in late May, in Cahn Auditorium, Evanston. The first program was given by Kenywn Boldt, Leighton Conkling, cello; Faith Uliana, piano; Robert M. Marsh, French horn; Richard Meyer, tenor; Marion Reese, contralto; Elliot Tarson, composer; and Nicholas Waselowich, viola, assisted by the University Symphony Orchestra, Herman Felber, conductor. The second concert was presented by Libby Gabriel, piano; Betty Gysbers, flute; Sarah Hansen, violin; Nancy Martin, harp; Floyd Peterson, clarinet, and Wallace Velte, bass-baritone, assisted by the University Orchestra, Wallingford Riegger, conductor.

The Cosmopolitan School of Music Commencement Concert was given in Kimball Hall on June 11 by the School Orchestra, conducted by George Lawner, and advanced student soloists. The program opened and closed with Gluck and Rossini Overtures, and listed arias and concertos of Beethoven, Rossi, Saint-Saens, Handel, Lalo, Verdi and Grieg. The soloists were Audrey Kroll, piano; Marion Vetterick, mezzo-contralto; John Wehlan, violin; Lewis Abner, tenor; Ted Scropous, cello; Donald Beynon, baritone; and Lillian Johnson, piano.

The De Paul University Symphony Orchestra, Paul Stassevitch, conductor, and students of the School of Music, presented the Commencement Week Concert in Thorne Hall, on June 10. Comprising the program were Franck's Symphonic Variations for Piano and Orchestra with Faylene Peters, soloist; Verdi's O Don Fatale from Don Carlos—Blanche Lewis. Liszt's Hungarian Fantasy for Piano and Orchestra—Elsie Gunnersen; Gounod's Avant quitter ces lieux, from Faust—Robert De Vos; Divertimento for Piano and Orchestra by Robert Mucyznsji, with the young composer at the piano; Lisa's Arioso from Tchaikowsky's Pique-Dame—Marie Sammy; and the first movement of Tchaikowsky's Concerto in B flat minor for piano and orchestra, played by Coleman Blumfield.

North Park College Choir Heard

The North Park College Choir, Donald F. Ohlsen, conductor, was presented in

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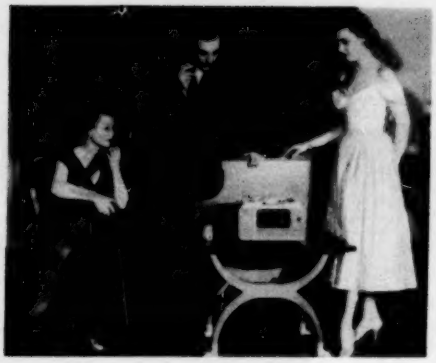

THREE REVERE ARTISTS, Alexander Tcherepnin, composer-pianist; Raya Garbousova, cellist; and Nancy Carr, soprano, listen to a Revere tape recording of the program they presented as guest artists at The Arts Club of Chicago, May 20. The program included a group of contemporary songs of Tcherepnin, Castelnuovo-Tedesco, Michael Head, and Norman Peterkin; and first performances of Tcherepnin's Sonata in D for Cello and Piano, with the composer at the piano for Mme. Garbousova; and Vittorio Rieti's Theme and Variations in D Minor for piano, played by John Downey.

Orchestra hall on May 20 for the 6th consecutive year. The concert closed the choir's 1952 tour of 12 major cities in Illinois, Minnesota, Washington, Oregon, California, and Colorado. Reflecting the musicianly training and interpretative taste of Director Ohlsen the choir sang with spirit and musical understanding, a comprehensive and well selected program of works of Bach and Handel; Kromer, Gretchaninoff and Tschesnokoff, some 12th century music; Grieg's Landsighting, sung by the Male Chorus with Marily Mueller, accompanist; songs by Randall Thompson from a sequence of sacred choruses entitled The Peaceable Kingdom; Sverige's Stenhammar, sung in Swedish; and various other folksongs. The program also included a solo group of Chopin and Handel by the gifted pianist, Carole Sahlin.

Roosevelt College School of Music Operas

The Roosevelt Opera Workshop, Erwin Jospe, director, presented (June 12) performances of Menotti's The Telephone, with Eleanore Warner and Lawrence Gray; Jacques Ibert's Angélique, in the school's Recital Hall. The latter opera was given its first Chicago performance in English. Ezra Rachlin made the New English translation of the libretto by Nino. In the cast were Magda Miller, Harold Bailey, Robert Handwerger, Harold Brindel, Lawrence Lane, Ray Edgar, Reinert Lindland, Janice Abrahamson, Dolores Pine, Ruth Alpert, Marilyn Rozenfeld, Dorothy Schultz, Jerome Frazes and Joseph Weaver.

Barre Hill's Opera Workshop

The Chamber Opera Workshop of the American Conservatory, directed by Barre Hill, filled the school's Recital Hall recently on two successive evenings when performances were given of a scene from Verdi's Falstaff in concert form; a first Chicago performance of Charles Garland's If Men Played Cards as Women Do; and Menotti's The Medium. Members of the cast were Sunya Lindseth, Gloria Gaddini, Lucille Evans, Helane Brown-Seaton, Eleanore Hammett, Helen Carpenter, Kathe Kirk, Eleanor Peters, James Sharp, Don Murray, Richard Nichols, William Beidler, John Trautwein, Tom Bailey, William Cole, Richard Carter, Frederic Griswold, Jacqueline Penix, Sally Hodson-Hyndman, Matilda Nickel and Ellen Brehm. William Browning was the accompanist.

Mr. Hill, director of the Opera department at National Music Camp, Interlochen, Mich., for the eighth consecutive year, has scheduled during the 8-week summer session (July 1-Aug. 30) thirty performances of fifteen operas.

A New Tape Recorder

A new "Balanced-Tone" Tape Recorder, Model T-700, has been placed on the market by the Revere Camera Company. This features a "balanced-tone" control which coordinates amplifier and acoustic system response to provide a realistic tone. In addition to other exclusive electronic developments, it produces a wide frequency response ranging from 80 to 8,000 cycles per second and ultra-high fidelity. Operation is described as very easy, with automatic and simplified key controls that record, play or stop the recorder at the slightest finger pressure.

Eunice Steen Lamont Presents Pupils

A song recital by students of Eunice Steen Lamont is an event of much interest annually. This year, in the Ballroom of the St. Clair Hotel, some 15 advanced students appeared before a large gathering which showed its keen enjoyment throughout the diversified program. Rhea Shelters at the piano was a distinct asset to the occasion.

De Horvath Studio News

Pupils of Cecile de Horvath who have made important appearances recently are Amy Degerman, Wayne Janda, Jeannette Miller, Judy Schaepe, John Stroupe, Emil Venuti, and Margaret Gross.

Leo Heim's Activities

Leo Heim of the American Conservatory faculty, presented his Intermediate Students in recital on June 5. Wayne Kasti and Lawrence Biedes, who played concertos by Saint-Saens and Mendelssohn, were Honorable Mention and 2nd Gold Medal Winners in the Conservatory Intermediate Contest. Mr. Heim was pianist for the Chamber Music concert given by members of the Cliff Dwellers at the close of the season.

Rizzo School Contests Held

The first annual Competitions for the Andy Rizzo Memorial Scholarships were held in late May at the Rizzo School of Music. One full and two partial scholarships were granted to Arlene Dewaele, Raymond Arsenault and Edward Bonkowski. The winners will enter the school this September. Various rewards from all departments of the school were also presented on this occasion.

Miriam Wagner Introduces Program

Miriam Wagner, concert-pianist, has embarked on a unique type of program which is educational and entertaining at the same time. She treats various musical elements separately, then letting them to be heard or participated in actively by the audience, depending on the musical structure of the piece. After a thorough work-out the composition is then performed in concert-style. Listeners relate that their perceptions have become more quickened after such a comparatively brief session than by years of concert-attendance for which they were uninstructed in the art of listening. Miriam Wagner is using this program for privately-sponsored concerts and clubs in and out of Chicago, continuing as well with her purely pianistic engagements.

Gerald Smith's Recital

At Thorne Hall, Gerald Smith, baritone, programmed classic songs by Beethoven and Durante, lieder of Wolf and Brahms, Vision fugitive from Herodiade, Ravel's Don Quichotte and a group of contemporary works. Mr. Smith, who is a member of the Northwestern University music faculty and known to Chicago audiences as the bass of the Sunday Evening Club quartet, has a pleasant voice, well managed, and sings with intelligent regard for the text as well as the music. Harold Elsberg was the competent accompanist. H. L. B.

Illinois MTA Convention

The annual convention of the Illinois State Music Teachers Association (Bessie Ryan, president) was held recently at the Conrad Hilton Hotel. Highlights were the election of officers; junior student, high school and college students' programs presented by students of certified member teachers in piano, violin and voice, with presentations of awards to 150 students completing necessary examinations; showing of the educational film, Rhythm in Music, and slides by Leo Podolsky of his 1951 trip to Europe; and the closing Luncheon with guest speakers. Harry Zelzer, managing Director of Allied Arts Corporation, spoke on The Concert Manager's Viewpoint, and Philip Maxwell of the 1952 Chicagoland Music Festival.

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Coast Bay Area Hears Fine Events

By Mrs. Francis H. Redewill

BERKELEY-OAKLAND, CAL.—The season's closing was brilliant indeed for East Bay area residents. Artur Rubinstein in a well-chosen program packed the Community Theatre and proved again his towering musicianship in the Brahms Sonata, op. 5, and the Bach-Busoni Toccata in C major. Ravel, Villa-Lobos and Granados numbers gave a colorful light touch to the second half of the evening.

The Oakland Symphony, Dr. Orley See conductor, again demonstrated a concern for contemporary American works in a fine presentation of Leland Smith's Centennial Suite at the Oakland Auditorium. Ruth Meinke, soprano, was heard in operatic arias. Yaada Weber, flutist, played with orchestral accompaniment Griffes' Poem.

Mills College has returned to Sunday afternoon programming for the summer concerts of the Hungarian String Quartet, which began on June 22. Beethoven will be represented on each of the six programs, which also will feature Bartok, Dvorak, Milhaud, Haydn, Schubert and Juan Arriaga quartets. Egon Petri, pianist, will appear in the Milhaud Quintet No. 1.

University of California concerts at Wheeler Hall, Berkeley, concluded with a song recital by Désiré Ligeti, basso, in unusual works by Mahler, Bartok and Kodaly. Assisting artist was Rebecca Radcliffe, soprano. Madi Bacon conducted her Boys' Chorus in the Pergolesi Stabat Mater, as well as old English ballads by Byrd, Wilbye and Purcell. Ludwig Altman was at the organ; Henrietta Harris assisting artist in a group of soprano songs of particular interest.

A movement of considerable interest is the formation of the Berkeley Opera Association, which launched its artistic efforts with a concert of operatic repertoire, June 6, at the Community Theatre. Ernest Lawrence, tenor, organizer of the idea, had the able assistance at the initial concert of Dorothy Warenskjold, soprano, and Stephan Kemalyan, baritone. A 54-piece orchestra ably directed by Walter Herbert, conductor of the New Orleans Opera Association, assisted the soloists.

One of the finest small groups to be heard in these parts was the Albeneri Trio—Erich Itor Kahn, piano, Giorgio Ciompi, violin, and Benar Heifetz, cello. Their program at Wheeler Hall, U. C. Campus, was of high musical excellence. Especially intriguing was the Trio in D Minor of Bohuslav Martinu, a composition strikingly conceived.

Bernhard Abramowitsch, pianist, was heard in another of his scholarly programs at Wheeler Hall. The University Symphony Orchestra, Professor Joaquin Nin-Culmell conductor, assisted by the University Chorus, Professor Edward Lawton, director, appeared at the Community Theatre with Willard Tressel, an excellent solo violinist, assisting.

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Josette and Yvette Roman Heard

LOS ANGELES.—Josette and Yvette Roman, duo-pianists, are playing this summer in Salt Lake City and at Redlands Bowl and Riverside, Calif. Recent appearances include concerts on the Beverly Hills Philharmonic Series, at the Wilshire Ebell Theater, and in Santa Barbara, where they gave the American premiere of a Suite for Two Pianos written for them last summer in Paris by J. Casterede, young French composer. The Misses Roman were born in Paris of a musical family. As children, they came to the attention of Pierre Fournier, the noted cellist, to whom they give credit for the discovery of their musical talents. After graduating from the Conservatoire National de Paris, where they studied with Armand Ferte and Jules Gentil, the two left for New York. Their debut in Town Hall was the forerunner of other important appearances, including one as soloists with the San Francisco Symphony.

Light Opera Season for Portland

PORTLAND, ORE.—The first locally produced full season of light opera will be held in the newly constructed Holladay Bowl, which seats 1,000 and has a revolving stage. It will be sponsored by the Portland Symphonic Choir, under direction of C. Robert Zimmerman, and will present the newly formed Portland Civic Light Opera Company in this "Theatre Under The Stars." In the 8-week season, from June 25 to August 17, the operettas to be given includes Desert Song, Naughty Marietta, Rose Marie, and The Student Prince.

An interesting program was heard at the third concert of the season by the Portland Chamber Orchestra, under Boris Sirpo in the Playhouse Theatre. Opening the list was a Concert for Oboe and Strings by Corelli, played by Dale Kugel, music major at Lewis and Clark College, who displayed exceptional talent and fine training. Violet Oulbegian was featured in a Piano Concerto in G Major by Johann Pheiffer with the orchestra. The pianist, a graduate of the Juilliard School of Music, performed with technical assurance and fine musicianship. The vocal soloist was the mezzo-soprano Josephine Spaulding, also a graduate of Juilliard, who has been heard with the Portland Symphony Orchestra. The artist gave an excellent vocal presentation of five sacred Moravian Songs by John Antes. Five soloists from the orchestra opened the second half, playing the Concertino for Five Violins by Knudage Riisager—Claire Hodgkins, June Nagel, Gyrid Avolesi,

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Margo Gates and Sally Dawe. Cynthia Hotton gave the soloists fine support at the piano. Further orchestral numbers included the Symphony in G Major, op. 3, No. 3, by Johann Wenzel, and Schoenberg's Verklaerte Nacht. Dr. Charles Gaupp, director of drama at Reed College, narrated the story. Mr. Sirpo, as usual, led his fine ensemble of string instrumentalists with understanding and artistic feeling. A large and enthusiastic audience gave soloists, conductor and orchestra an ovation.

Recently also Jascha Galperin, Portland violinist, gave a recital at the Women's Club Auditorium, with Henri Arcand giving excellent support at the piano. Mr. Galperin, a skilled and alert musician, was welcomed at his first public concert by a large audience, and won many encores. He is conductor of the Apostolic Faith Symphony Orchestra, which recently appeared during Music Week at the Benson High School Auditorium under his baton.

ERNA E. HOEFS.

Zador Work Heard in Tokyo

HOLLYWOOD.—Eugene Zador's oratorio Christopher Columbus was performed with great success over the Tokyo Radio on June 12 on a national Japanese hookup. Under the direction of Dr. Klaus Pringsheim, the work was performed by the Tokyo Philharmonic and the Tokyo Broadcasting Chorus. Lionel Barrymore spoke the role of the narrator (on tape) and prominent Japanese singers participated in the performance. Mr. Zador composed this work in 1939 when he came to America, and he has had three previous performances. Among Mr. Zador's other works are Hungarian Caprice, Tarantella-Scherzo, Hungarian Variations, Machine Man Suite, Children's Symphony and others, which have been performed under such conductors as Stokowski, Ormandy, Monteux, Szell, Sevitzky, Rodzinski, Barbirolli.

Sessions for Univ. of California

Roger Sessions will continue to teach at the University of California, Berkeley, during the coming academic year, from September, 1952, through June, 1953, it is announced by Joaquin Nin-Culmell, chairman of the Music Department. Mr. Sessions was recently appointed Professor of Music at Princeton University, but will not assume that post until September, 1953.

Melrose Academy Courses Open

HOLLYWOOD.—Melrose Academy of Music and Arts is presenting Siegfried Schultze, concert pianist and teacher, in accelerated and special courses for teachers, professional musicians and advanced students from June 19 through July 30. Regular classes are also being held in voice, opera, ballet, musical comedy and instrumental music.

Tilly de Garmo and Fritz Zweig Have Distinguished Backgrounds

HOLLYWOOD, CALIF.—Tilly de Garmo, soprano, and Fritz Zweig, opera and concert conductor, head a successful studio here, founded in 1940. Both bring to their work distinguished musical backgrounds. Miss de Garmo studied voice at the Stern Conservatory in Berlin. From 1911 to 1926 she was a leading soprano of the opera houses of Hamburg, Wiesbaden, Barmen-Elberfeld and Prague; from 1926 to 1933, at the Berlin State Opera. Guest performances and concerts took her to Vienna, Paris, Dresden, Cologne, Hamburg, Barcelona, Stockholm and elsewhere. Mr. Zweig studied music theory and compositon with Arnold Schönberg in Vienna and Berlin. He made his debut as a conductor in 1912 at the Hoftheater in Mannheim; was first conductor at the Municipal Opera House in Berlin for three years, and then for seven years at the Berlin Staatsoper; conducted at the German Opera in Prague, at the Paris Grand Opera and Opera Comique; was guest conductor at Covent Garden, London, in Brussels, Nice and Marseille and other European cities. Since coming to America in 1940, he has conducted in New York, Baltimore, Cincinnati, Detroit, San Francisco, Los Angeles and Hollywood Bowl. Mr. Zweig and Miss de Garmo were married in 1924.

San Francisco Institute Recital

SAN FRANCISCO.—Duchesse Nadine de Leuchtenberg Beauharnais, pianist, and Dr. William Presser, violist, gave a faculty recital on June 12 at the Music and Arts Institute of San Francisco, featuring their own compositions. They were assisted by Georgene Peterson, soprano, Inez Zialcita, contralto, and David Iverson, tenor. This was the first appearance as performer and composer of Dr. Presser, who is dean of faculty and head of the music theory department at the institute.

May Gilbert Reese's Course

HOLLYWOOD.—Mae Gilbert Reese, member of the American College of Musicians, and faculty member and adjudicator of the National Guild of Piano Teachers, is conducting a training course for piano teachers, present and future, at her studio here, June 24 to July 16. Pupils of Miss Reese gave their annual spring recital on June 7 at the Hollywood Woman's Club.

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HOLLYWOOD. — Bain Dayman, tenor, voice teacher and minister of music in the Community Baptist Church, Hermosa Beach, is frequently heard in recital, and also specializes in sacred concerts, appearances at church and special services, and radio and television. He chooses his program from over 2,000 songs in seven languages. Born in southern Russia, Mr. Dayman was given a thorough musical education by his father, and at the age of twelve he was conducting church choirs in central Russia and later he organized and conducted a choir in Siberia.

After coming to the United States and acquiring citizenship, Mr. Dayman studied with such prominent teachers and singers as Julio C. Malatesta, Chevalier Corradetti, Herbert Witherspoon, Frederic Warren, Louis Arthur Russell, D. A. Clippinger, Edmund J. Myer, Albert E. Ruff, Charles Dalmores, Edward McBratney, Charles de La Plate and others. Concert tours have taken him to many cities of the United States and Canada.

Mr. Dayman's studio is equipped with a Steinway concert grand and Wurlitzer concert electronic organ and recording equipment. He numbers among his artist-students, past and present, Charles Turner, Bobby Bowman, Dennis Day, the original Sportsmen Quartet, Martha and Elizabeth Tilton, Josephine Campbell, Beatrice Rossi, Kenneth Stevens, Larry Stevens, and André Goenz, baritone, and Zaruhi Elmassian, soprano.

El Paso Civic Chorus Bows

EL PASO, TEX.—The El Paso Symphony Orchestra ended its season on April 20, its first under Orlando Berera, who has received a new two-year contract from the board of directors. Soloists for the coming season of eight concerts and six children's concerts will be James Melton, Dorothy Kirsten, Elena Nikolaidi, Amparo Iturbi and Gerhard Kander. The closing concert of this season was a joint one with the newly organized El Paso Civic Chorus under the direction of Jack Griffin, vocal teacher. Soloists were Grace Auer, soprano, grand-niece of Leopold Auer; Fritz Janota, pianist, of Luitz, Austria, attending school in El Paso as an exchange student of the National Catholic Welfare Association; and Woodruff Lachausen, El Paso pianist.

The El Paso Community Concert Association has completed its spring campaign with more than 2,000 members. Series for 1952-53 includes Rudolf Firkusny, Longines Symphonette, Richard Tucker, Ljuba Welitch, Leonard Rose.

Los Angeles Conservatory Holds 69th Graduation

LOS ANGELES.—William C. Hartshorn, supervisor in charge of the Music Education Branch of the Los Angeles Board of Education, was the guest speaker at the 69th annual commencement of the Los Angeles Conservatory of Music and Arts, June 6. The graduating ceremonies were conducted at the Wilshire Ebell Theater, and Dr. Oscar Wagner, president and director of the school, conferred degrees. Mr. Hartshorn's address was Music, A Spiritual Force In Present Day Society, and was followed by the introduction and presentation of graduating candidates by Irene Carter Oates, president emeritus and a descendant of the school's founders.

The commencement exercises also included a program by the Symphony Orchestra of the Conservatory under Herbert Weiskopf, and featured William Green as soloist in the Mozart Clarinet Concerto.

Stravinsky Soldier's Story Heard

The staff of the Mt. Calvary Child Care Center presented a chamber orchestra, Everett Lee conducting, with Otto Kunze, puppeteer, as a guest artist and Sylvia Lee and Jonathan Brice as duo-pianists, on May 25 at the Mt. Calvary Methodist Church. The orchestra consisted of excellent musicians, many being soloists in their own right, and under the sensitive guidance of Mr. Lee was heard in a Musette by Rameau, the enchanting and witty Carnival des Animaux by Saint-Saens (with Miss Lee and Mr. Brice solo pianists), and Ravel's introduction and Allegro for harp and chamber orchestra, with Janet Putnam as the fine soloist. The Story of a Soldier, acted out by puppets and with Richard Boddie as narrator, delighted.

SPEAKS AT COMMENCEMENT . . . William C. Hartshorn, supervisor in charge of the music education branch of the Los Angeles Board of Education, who spoke at the commencement exercises of the Los Angeles Conservatory of Music and Arts, is congratulated by Dr. Oscar Wagner, president and director of the school, and Irene Carter Oates, president emeritus.

Leschetizky Association Meets

The Leschetizky Association of America held its annual meeting for the election of officers in May. Edwine Behre was re-elected president; Edwin Hughes, Benno Moiseiwitsch and Paul Wittgenstein, vice presidents. Mark Hambourg, also a member, has had his book, The Eighth Octave, published in England. Katharine Goodson, English pianist, arrives in the U. S. this month.

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MUSICAL JOTTINGS

Harvard University conferred the honorary degree of Mus. D. on **Walter Piston**. . . . **Deems Taylor** is writing a biography of **Richard Rodgers**. . . . A new Italian film based on the life of **Pietro Mascagni** is now in production, with **Mario del Monaco** of the "Met" as one of the stars. . . . **Lily Pons** will give concerts for the first time in Japan in December and January, while her husband, **André Kostelanetz**, conducts the Johannesburg Symphony on a tour of South Africa. . . . **Igor Gorin** will again portray **Brigham Young** in the pageant All Faces West, in Ogden, July 18-20 and will appear at Hollywood Bowl, July 29. . . . The stage of the Budapest opera was burned out just after a performance on June 21, but the costumes and musical library were saved. . . . The ISCM awarded its newly founded **Schoenberg** Medals to **Dimitri Mitropoulos, Rudolf Kolisch** and **Eduard Steuermann** in a Salzburg ceremony, *in absentia*. . . .

Inez Bull, soprano, a direct descendant, has been invited by the Governor of Pennsylvania and the Mayor of Williamsport, Pa., to lay a wreath on the Castle Site at **Ole Bull** State Park on the centenary of the violinist's ill-fated settlement project at Oleana (1852). . . .

A "lost" two-act comic opera by **Josef Haydn**—Infidelita Delusa—in full score, has been discovered in the archives of the Esterhazy family in Hungary, according to La Rassegna Musicale; it is said to have been performed only once, when **Empress Maria Theresa** visited the castle. . . .

Erich Kunz, bass-baritone of the Vienna State Opera, has been engaged for three months with the "Met" this fall, to sing Leporello and Beckmesser. . . . The "Met's" appearance in Toronto was given in Maple Leaf Gardens, transformed into an opera theatre; series of four operas were sponsored by the local Rotary Club. . . . **Yehoshua Lakner**, Israeli composer, received a grant of $500 to attend the Berkshire Music Center this summer. . . . **Vaughan Williams'** Hugh the Drover will have its N. Y. premiere by the Punch Opera, in a season opening July 1 at the Metropolitan-Duane Hall, with **Nelson Sykes** as managing director and **Rex Wilder** as musical director. . . . **Edouard Nies-Berger**, organist, has resigned his post with the N. Y. Philharmonic-Symphony, and intends to work on a book about **Albert Schweitzer**. . . .

Jennie Tourel, who appeared in **Mahler's** Songs of a Wayfarer with the Israel Philharmonic under **William Steinberg** recently, was permitted to sing the text in German after police had appeared at the hall to prevent it (the language being **verboten** in that country). . . . Vichy is holding a festival of modern and classic French music between July 6 and 13. . . . **S. Hurok** left for three months' tour of Europe on June 11; he will present here next season **Emlyn Williams** in his **Dickens** programs, also **Jean-Louis Barrault, Madelaine Renaud** and company from France. . . .

Marian Anderson received an honorary Mus. D. degree from Moravian College, Bethlehem, Pa.—her fifth doctorate. . . . The National Association for American Composers and Conductors awarded its **Henry Hadley** Medal to **Dr. Walter H. Hodgson**, dean of the music school, North Texas State Teachers College, Denton, Tex., and gave citations to **Beverly A. Barksdale**, music director and musicologist of the Toledo Museum of Art; **E. Power Biggs**, organist; **Herman Neuman**, conductor, and **Marion Bauer**, composer. . . . **Paul Doktor**, violinist, **Agnes Eisenberger**, daughter of the late pianist, **Severin Eisenberger**, were married in New York. . . .

The Colgate University Glee Club, under **James Sykes**, and the Smith College Chamber Singers, are making separate tours of Europe. . . .

New works in gestation include a Coronation Opera commissioned from **Benjamin Britten**, which will deal with the first **Queen Elizabeth** and **Earl of Essex**. . . . **Frank Martin** is setting **Shakespeare's** Tempest in German translation of **Schlegel**. . . . **Roberta Peters** and **Robert Merrill** have decided to call it quits after being married since March 30. . . . **Gabor Carelli** will sing the tenor solo in the **Puccini** Mass, in its U. S. premiere at Grant Park, Chicago, July 12 and 13. . . . Revival of popularity of the mandolin is reported by the American Music Conference. . . .

Thomas Scherman was decorated with a medal at the commencement exercises of Columbia University for achievement among alumni. . . . Six members of the Toronto Symphony, denied entry to the U. S. under the McCarran act last season when the orchestra appeared in Detroit, have been given until Sept. 1 to clear themselves with American imigration officials, the board of directors decided, or face dismissal. . . . **Jon Leifs** has been named president of the Council of Northern Composers, which includes Denmark, Finland, Norway and Sweden; its offices have been moved to Reykjavik, Iceland. . . .

Lszalo Halasz won verdict of $15,324 against the City Center for Music and Drama, because of his dismissal from post as director of the New York City Opera Company; he had sued for $35,150. . . . **Marc Blitzstein's** opera Regina was performed in concert version at the Lexington Ave. YM & YWHA by a chorus and orchestra under **Maurice Levine**, with many former Broadway principals giving their services. . . . Rosenkavalier will not be done at the N. Y. City Center next winter, as the "Met" has priority rights until after its season closes.

Albert Herring, by **Britten**, was given its first N. Y. hearing by the workkshop, Opera Futures, under musical direction of **Lee Shaynen**, who accompanied from the piano. . . . The New Friends of Music will set aside a box for music students from ten colleges in the metropolitan area at each of its concerts. . . .

Nadine Conner, "Met" soprano, was awarded the Asa V. Call Achievement Trophy at a luncheon at University of Southern California Alumni Day, for "accomplishments bringing the greatest honor to the university for the year." . . . U. S. premiere of **Johann Strauss'** A Night in Venice took place on June 26 (and the production will continue throughout the summer) at Jones Beach in the new Marine Stadium under the management of Mike Todd. . . . **Patrice Munsel** and **Robert Schuler**, TV director, were married in Manhasset, L. I., on June 10. Congratulations! . . .

The International Piano Teachers Ass'n., under presidency of **Robert Whitford**, Miami, Fla., is holding its 1952 national convention at Hotel Statler, Washington, D. C., July 7 through 10. . . . **Toscanini** has been engaged to lead two concerts with the Philharmonia Orchestra in London this autumn. . . .

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The "Met" Opera Guild will raise $100,000 for the Production Fund of the company in the 1952-3 season, to be applied toward the staging of The Rake's Progress and La Forza del Destino; **Lauder Greenway** was elected president at the annual meeting. . . . A new film, to be called The **Franz Liszt** Story, is being planned by Columbia Pictures. . . . . **Mary Curtis**, soprano, from Salem, Mass., has been engaged to sing the title role in **Puccini's** Suor Angelica, also Aida and Leonora in Trovatore with the San Francisco Opera. . . . Another American soprano, **Dolores Wilson**, was heard as Violetta in Florence and Norma in Catania. . . .

A third songstress from U.S., **Jane Stuart Smith**, soprano, who recently sang Turandot at the Teatro Massimo in Palermo, and will repeat it at the Caracalla in Rome this summer, is a daughter of the president of the Norfolk and Western Railroad. . . . An all-Gershwin concert given at Carnegie Hall for the benefit of the St. Charles School and Community Center Fund presented 65 members of the N. Y. Philharmonic conducted by **Charles Paul**; among soloists were **Abba Bogin** in Rhapsody in Blue, **Hazel Scott** in the Concerto in F, **June McMechen** and **Todd Duncan** in vocal excerpts. . . .

Walter Gieseking, returning from concerts in Indonesia, played a program in Honolulu and appeared on tour in Canada, but encountered some opposition in Toronto as an alleged former "Nazi artist." . . . On its European tour, the Boston Symphony played 15 dates, notables attending including **Queen Juliana** and **King Badouin.**

RHEA SHELTERS and LOUIS SUDLER, baritone, in front of Constitution Hall, Washington, D. C., where Mr. Sudler appeared on April 14 for the Continental Congress of the Daughters of the American Revolution, with Miss Shelters as piano associate. Mr. Sudler's July commitments include appearances with the Indiana Symphony Orchestra, Evansville, Harry John Brown conducting; as baritone soloist in the American premiere of the Puccini Mass (composed in 1880) at Grant Park, July 12 and 13, with Alfredo Antonini conducting; and in concert for the George Williams College Summer Music Association, Lake Geneva, Wis., on July 20.

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Late Seasonal N. Y. Concerts

Among late season New York musical events was a program by the Russian Orthodox Cathedral Choir (Town Hall, May 24, E.) marking the 20th anniversary of musical activity by its leader, Nicholas Afonsky. Under his direction, the organization sang Tchaikovsky's Music for the Divine Liturgy of St. Chrysotum, and a wide variety of other musical works by Russian composers, with several vocal soloists assisting, and with unified vocal command and clear diction.

A new score by Wallingford Riegger, In Certainty of Song, with text by Katherine Harris, was offered by the Interracial Fellowship Chorus in its fifth annual spring concert (Town Hall, June 8). The work, conducted by Harold Akst, and with Sarah Fleming, soprano, Violet Serwin, alto, Robert Holland, tenor, and Eugene Brice as soloist, marked a certain melodious and popular trend in the work of a composer usually advanced in technique. It was well performed, the list also including Mozart's Mass in F. H. W. L.

The second concert of the season by the Concert Choir, Margaret Hillis conducting, presented this fine group of youthful singers (Carnegie Recital Hall, May 26) in Bach's Jesu, meine Freude motet, the Gloria Mass by Vivaldi, Hindemith's Six Chansons and shorter pieces by Winslow, Billings and Robert Witt (Te Deum, premiere). A chamber orchestra assisted in the Vivaldi. E. B.

The Composers Group of New York (Adelaide T. Eakin, president) gave its fifth annual program in the same hall on June 3, before a sizeable audience. Composers whose works came to hearing were Robert T. Allen, Richard Cumming, Arnold Freed, Elizabeth Gyring and Irving Mopper. Participating artists were Marjorie Capo, mezzo-soprano; Toby Falleder, soprano; Doris Doree, soprano; Stuart Fastofsky, violin; Kohon String Quartet; Charlotte Smale, piano. Mr. Allen's four songs, The Harp of the Wind, The Flight, Vocalise and Joy, impressively sung by Miss Capo, accompanied by the composer, were among the best items of the evening. Other excellent works were the Allen Sonata for Violin and Piano (in one movement), brilliantly proclaimed by Mr. Fastofsky accompanied by Miss Smale; Mr. Freed's two songs, Lament of Hsi-Shun and God's World, well vocalized by Miss Fallender; and the Freed Sonata for Piano (with the composer at the piano, who omitted the first movement because announced by him as incomplete.) These opuses also included the saving grace of melody. Richard Cumming's Sonata 1951 for Piano, played by himself, utilizes a rather heavy-handed atonality. The Mopper Trio for Strings was a stiff tonic for the opening number. Mr. Mopper's Patterns based on an Amy Lowell poem, sung by Miss Doree, supported by the Kohon String Quartet, seemed devoid of great inspiration. The conclusion came with Miss Gyring's rather pedestrian String Quartet No. 4, played by the Kohon String Quartet. H. I. B.

Colledge Marking Anniversary

George Leyden Colledge will reach his 20th year of concert and recital management on July 11. Before establishing his own bureau in Radio City, New York, Mr. Colledge was director of artists and repertoire of the English affiliation of the Victor Company; vice president and general manager of Concert Management Arthur Judson, Inc., and associated with Columbia Concerts Corporation of the Columbia Broadcasting System. He has been associated with such artists as Sir Edward Elgar, Sir Landon Ronald, Nellie Melba, Enrico Caruso, Galli-Curci, Chaliapin, John McCormack. Ten years ago he was joined by Inga Wank when an ecclesiastical management was formed, with emphasis on the promotion of young artists. For the last six years different groups of four young artists have been presented in Town Hall under the designation of Aristo Artists. These artists, now numbering 24, are booked by Mr. Colledge. During his 20 years of independent management, he presented hundreds of recitals in New York halls.

NEWS IN BRIEF

Josef Blatt is directing the Opera Workshop of the University of Michigan this summer.

The Mannes Choral Group, conducted by Sam Morganstern, premiered two new works in their concert of May 15 at the Mannes Music School. These were Three Madrigals by William Mayer, a composition student of Dr. Felix Salzer, director of the school; and Cantata for Chorus, Chamber Orchestra and Organ by Ernest Levy, young Chicago composer.

Valentina Aksarova was heard on June 17 in a recital in Wigmore Hall, London, featuring songs by the "Great Five," Balakireff, Borodine, Cui, Rimsky-Korsakoff and Moussorgsky.

Roger G. Hall, former business manager of the Fort Wayne (Ind.) Musical Society, has been appoined business manager of the Erie Philharmonic Society. Mr. Hall began his new duties on May 26.

Gerhard Schroth will conduct the Choral Union concert of the 60th Annual International Walther League Convention in Ottawa, Canada, at the Chateau Laurier, July 6-10. The Choral Union concert will be held in the Civic Auditorium, and the Ottawa Philharmonic Orchestra will provide the instrumental background.

Muriel Rahn, the original Carmen of Carmen Jones, is appearing in a summer theater production of the work, which opened June 23 in Boston. Beginning July 7, the company will play in Maplewood, N. J.

H. de Labourdette presented her pupils, Aspasia Brussaly and June Pappas, sopranos, and Anthony Mercede, lieder singer, in recital at Carnegie Recital Hall. Marienka Michna was at the piano.

NEW PUBLICATIONS IN REVIEW

Song Book: A Treasury of Art Songs, compiled and translated by Jean Whitlock and Leonore James. Boston Music Co., $1.50 in U.S. Designed as a collection of simple and tuneful art songs for young people, this book contains 14 works with English texts and transposed to a compass suitable for youthful voices.

Violin (or Cello) and Chamber Orchestra: Suite in old style, by William Rettich. Novello & Co., Ltd., London; H. W. Gray Co., Inc., New York, $2. The cello suite is the original form of the work, and has been arranged for violin by the composer.

Piano: Etudes de Concert, op. 52, by A. Tcherepnin. The five sections of this descriptive suite are called Shadow Play, The Lute, Homage to China, Punch and Judy, and Cantique. A reissue by Associated Music Publishers, New York, of a series originally published by B. Schott's Söhne in Europe. The works are fairly conventional concert studies with attractive descriptive devices. Advanced technicians will find them congenial. Published separately.

Violin and Piano: Three Pieces by Silvestre Revueltas. These are highly indigenous dance-like movements, the first and last rapid and complex, the second, played *con sordine*, being marked lentamente. By a gifted Mexican composer who died several years ago. Very individual material, with extended passages to be played *arco*, modern intervals being prominent. Southern Music Publishing Co., New York. $1.35 in U. S.

B flat Clarinet: Sonatina by Weber, and Velocity by T. J. Filas. The classical Weber work is arranged and adapted by C. V. Hendrickson and H. M. Johnson, with piano accompaniment. The Filas is a novelty number with whirlwind scale passages, and some intricate cadenzas, to be played *ad lib.* Carl Fischer. $1 and 75 cents respectively.

Trombone: Five Preparatory Studies for Trombone, by Davis Shuman. A member of the Juilliard School faculty, Mr. Shuman has provided exercises for the young performer. They are short, of a page in length, and with directions for their performance. Leeds Music Corp., N. Y. 75 cents in U. S.

Soprano and Alto Voices: It was a Lover and His Lass, by Allanson G. Y. Brown. A melodious duet setting of Shakespeare's song. Arthur P. Schmidt Co., Inc. 50 cents.

Voice and Piano: I Got to Lie Down, Negro Spiritual, arr. by Hall Johnson. A fervent religious song with interesting modal effects and a climax on a sustained high tone. Deals with the singer's dilemma when called to appear before "de jedgement bar." For high or for medium voices. Carl Fischer, Inc. 60 cents each.

Male Voices: Nightingales, text by Robert Bridges, music by Howard Swanson. An original and sensitive TTBB treatment of the British poet's fine lyric from The Shorter Poems, beginning, "Beautiful must be the mountains from whence ye come." There are short tenor solos of rather difficult sort, with chromatic calenzas in fast time. A highly atmospheric number, with a climax telling how "innumerable choirs of day welcome the dawn." The piano part is only for practice. Weintraub Music Co., N. Y., 30c.

DOWN PUBLISHERS' ROW

A posthumous work by Alban Berg, Post Card Greetings, a setting for mezzo-soprano and large orchestra of five poems by the Viennese aphoristic poet Peter Altenberg, is being prepared from the composer's pencilled MS. and will be published by Universal Edition. Jascha Horenstein, the conductor, who was associated with the late composer, and gave the first German performance of Wozzeck and the Paris concert hearing of that work in 1950, has obtained first performance rights to the novelty in England, Belgium, France, Holland and Italy. . . . Music Publishers Holding Corp. has appointed Katherine Jackson as Educational Assistant to T. Tatian Roach, new head of the Standard and Educational Departments. . . .

A Piano Sonata by Claus Adam is the only work from America being performed at the ISCM Festival in Salzburg this year. The performance was set for June 25, with Roger Boardman, American pianist, as soloist. The American section has patched up differences existing for several years with the parent body of the ISCM, reportedly arising over the amount of annual dues to be paid by the U. S. . . . A Scottish ballad opera, The Highland Fair, by Joseph Mitchell, first published in 1731, and using ballads of the period, is being revived at this year's Edinburgh Festival.

The Northern California Harpists' Association announces two more composition awards for 1953, $100 for a harp solo and the same for a work for solo harp in combination with one or more instruments. Scores are to be submitted before Jan. 1, 1953. Details may be obtained by addressing Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, Cal. The 1952 competition was won by Gerardo Gombau Guerra of Madrid and Marius Flothuis of Amsterdam, respectively, for a harp solo, Apunte Betico, and a Sonata da Camera for flute and harp. Honorable mention went to Gerard Davos, of Paris, for his harp solo, Divertissement; Samuel Pratt, of Salt Lake City, for his solo Toccata; and Adone Zecchi of Bologna, Italy, for his Sonatina for flute, harp and string quartet. . . . Jazz, a study of the history of the form and its composers, by Rex Harris, British authority on the subject, former chairman of the National Federation of Jazz Organizations, has been published by Pelican (224 pp., 50c). It lists many catalogue numbers of rare discs in this medium. . . .

The fifth annual Thor Johnson Brass Composition Contest, held recently at the Cincinnati Conservatory of Music, awarded first prize of $200 to Earl Zindas, Northwestern University student, for his work, The Brass Square; second prize of $100 to Paul W. Shahan, of Peabody Teachers College, Nashville, for his Spectrums; and third prize of $50 to Howard Beyer, of Chicago, for his Suite for Brass Instruments. The works have been guaranteed publication by Robert D. King, editor and publisher of Music for Brass. . . . The Thomas Y. Crowell Co. has announced fall publication of a new volume, Music in Mexico, by Robert Stevenson, of the University of California faculty, who received a grant from the Mexican Government and visited Spain for documentary evidence on music of the colonial period. . . .

The Music Publishers' Association of the United States held its 58th annual meeting at the Warwick Hotel on June 12 and 13. Leonard Feist of Mercury Music Corporation was elected president, succeeding Joseph A. Fischer of J. Fischer & Bro., who automatically becomes vice president. Donald H. Gray of the H. W. Gray Co., Inc., was re-elected secretary, and William Sniffin of Harold Flammer, Inc., was made treasurer. Four new directors are Donald F. Malin of C. C. Birchard Co., Kermit A. Walker of Bourne, Inc., Walter Heinrichsen of the C. F. Peters Corporation, and Robert Schell of Shawnee Press, Inc. Benjamin Pepper is announced as permanent legal counsel.

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BERNICE FROST SAYS...

A TALENTED BOY

The following letter comes from a mother who asks that her personal problem be presented. Any helpful suggestions or ideas may be sent to this department.

Her letter reads in part: "My nine-year-old son, who has a very high I.Q., and an unusual musical talent, has now reached the age where he needs to attend a school other than his home town school.

"In the school he is doing some high school work, although he remains in his normal grade level. The books of interest to him are taken from Junior College lists. Next to his music, his mathematical studies are his choice subjects.

"He plays the organ for church services and performs advanced music easily and well. It has been most fortunate that his excellent piano instructor has been understanding, and that she has not tried to exploit him in any way.

"Funds are limited, and outstanding educators and musicians have become interested in him. Scholarships have been offered—these from boarding schools and military academies. There seems to be no school where his music will be stressed or even given a moderate amount of time. . . . What is to be done with this boy? . . ."

The writer has auditioned this boy and held council with the parents several times during the past few years. The boy is brilliant and exceptionally talented; he is rated a genius type, but that application assumes too much before developing and maturing confirm the rating.

The companionship of the parents seemed to be the most important interest in the boy's life.

Tragedy Enters

Recently, during a holiday morning walk with this boy, the father met with a fatal heart attack. The conduct of the boy during this tragedy was but further proof of his adult thinking as well as of his courage.

Since the passing of the father the boy has lost interest in both music and school. The mother, having taken over the family business, is by necessity away from home until late evening. It is imperative that the boy be placed in a boarding school.

It is in such situations as this that we as musicians wish for a boarding school for talented children where they can be given all the needed time for, and good instruction in, their applied music.

Summer Vacations

I have been teaching during the summer with the exception of three weeks in August. Most of my pupils have two weeks' vacation, but otherwise they continue their study during the summer. Recently there have been suggestions from the parents that it would be better for me to have a longer vacation. Do you think three weeks is enough rest for the summer? K. B. V., CANADA.

You should, if possible, have three months' rest during the summer. Six weeks should be allowed for complete relaxation if you find that you cannot take three months. Your pupils need more than two weeks' vacation from their music. In this way they return eager for study.

If it is a matter of income you should raise your lesson fees, so that you will earn the same for nine or ten months as you are now earning for forty-nine weeks. If this is not possible, you should balance your budget in some other way, as a complete summer rest or change is imperative.

New Solos

Can you list the names of a few late second grade solos suitable for boys? Something new and with definite technical purpose will be much appreciated.

L. B., MONTANA.

There have been many new second grade solos published recently. The following will interest both older and younger boys. Grade Two B: Goblins by Wansborough, published by Schroeder and Gunther; Jumping Jack by Rowley, published by J. Fischer; Red-nose Pup by Carre, published by Mills; Flying Saucers by Deis, published by Schirmer, and Escapade by Brodsky, published by J. Fischer.

Playing by Ear

Would you use the same teaching materials and procedures with a pupil who has been playing by ear as with one who has not played at all and has the average hearing responses?

R. P., W. VA.

The materials and procedures would be more or less the same, but plan for more material with this pupil who plays by ear. Teaching this type of pupil to read well is a slow process, since after playing lesson assignments once through, reading, it will later be played by ear. Choose some easy modern music which the ear cannot easily reproduce. Be assured of the full cooperation of the pupil before beginning the lessons. It will require much care and understanding from both of you.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

Text

KEYBOARD HARMONY, Bk. II, by Modena Scovill, $1.75. A brief (53 pp.) but intensive manual for use in the study of theory at the piano. The approach being very thorough, these exercises would bring a secure knowledge and discipline. Specially complete is the discussion of altered chords, and modulation. Carl Fischer, Inc., N. Y.

For Piano

HIPPITY HOP, 30c, and PARTY LINE, 40c, by Stanford King. These are in the popular style, with swingy rhythm and catchy tunes. Tasteful as such light music can be, they can improve general technique, fingerings, legato voice leadings, etc., and provide fun. Grade 4. PASTORAL PRELUDE, by Louise Talma, 60c. In improvisational manner, this piece seems a little vague in intent but provides opportunity for personal tone and pedal colorings. Grade 5. Carl Fischer, Inc., N. Y.

THE LITTLE RED ROCKING HORSE, by Boobs Travis, 35c. A little piece for the beginner which adheres to 5-finger patterns in each hand, first in G major and then E minor. The ¾ time with its rocking effect creates a picture for the young pupil. G. Schirmer, Inc., N. Y.

BEES A-BUZZIN', WINTRY DAYS, TO MY FRENCH DOLL, 35c each, and CANDY SUITE, 75c, by William Scher. These are 4 titles of 6 new pieces by Scher, each directed to the interest of the 1st or 2nd grader, in easy keys and without stretches or unwieldy progressions. The Suite has 5 pieces in attractive settings for children. Edward B. Marks Music Corp., N. Y.

For Two Pianos

CONCERT WALTZ, by Bruce Montgomery, $2. A perfect number for piano ensemble, employing clear writing throughout and most attractive melodies in swinging waltz rhythm. The themes are in happy vein, the harmonies enticingly chromatic. For advanced players or recitalists, about 5 minutes. Novello & Co., Ltd. (H. W. Gray Co., Inc., N. Y.)

Juilliard Alumni Scholarship

The Alumni Association of the Juilliard School of Music is offering a scholarship for one year's study at Juilliard in 1952-53, covering a full year's tuition in any musical department, including the preparatory division. An applicant must be a child of a member of the Alumni Association of the school, and entering as a new student. The age limit is 22. Those interested should make the usual formal application to the school, file the scholarship application form, and make separate application by letter to the secretary of the Alumni Association, this letter to be accompanied by a letter of recommendation from the alumnus wishing to enter the student for this scholarship.

Cincinnati Conservatory Change

CINCINNATI—Dr. Luther A. Richman, for the past four years director and dean of the faculty at the Cincinnati Conservatory of Music, has resigned, to become dean of the College of Fine Arts, Montana State University. Dr. William S. Naylor, head of the conservatory's theory department, will succeed Dr. Richman as dean and director. The announcements came from Thomas Hogan, Jr., president of the conservatory's board of directors.

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Up and Down the Guild Keyboard

By Grace White

Notes of Guild Folk

Alma Gagnon Canuel, Guild chairman of Fall River, Mass., sends the program of the third annual Festival of Music given by the Fall River Junior Music Club, at which $1,000 in scholarships and $250 in Defense Bonds were given to several young musicians. Dean Malcolm Holmes of New England Conservatory judged the piano entrants, and all the prize winners attribute their success to the experience gained in Guild auditions. The three winners are: Pauline Desmarais, Estrid Eklof, William Goodrum.

David Saperton and Jean Thorp have started a new project called "Performance Laboratory." Professionals meet (by invitation) at Dr. Saperton's apartment, try out programs for each other, while all present make out a very frank critique based on a prepared outline, very carefully thought out. It is another and very original test of the problem of audience-reaction.

Merle Holloway, chairman of the Tampa, Fla., Guild chapter, judged the Regional Festival for the Federation of Music Clubs in the Seminole District. Her pupil, Lowell Roddenberry, will give a recital in Tampa, then appear at the Teachers Seminar at the Sherwood School of Music in Chicago in August.

Vivian Johnson, of Illinois, pupil of Helen Hamilton Finley, was awarded complete tuition and all living expenses by Florida Southern College, Lakeland. She is receiving her Guild High School Diploma this season, and has been in Guild auditions since 1948.

Carl Riskin, pupil of May Etts, was featured as "Composer of the Day" on a Dorothy White program. He also played two groups including his own composition for the Society of Music and Art at Steinway Hall. Peggy O'Reilly of the Brooklyn Eagle gave him considerable space in her recent feature story on Dorothy White.

Marie Spano has started a new chapter of the Guild in Middletown, N. Y. She expresses enthusiasm for what the schools are doing in starting orchestras, bands and choruses.

Arthur LaBrew, former cash prize winner of the Guild when studying with Beulah Robosson in Detroit, is being graduated from Oberlin, giving a recital there and in Detroit, and has won the Beltran scholarship for a full season study with Ernesto Berumen in New York.

Ralph Leopold gave a recital in Clinton, S. C., and then left for Los Angeles to judge for the Guild in California and spend the remainder of the summer in San Francisco.

20 Amateurs Form Group

Mrs. Steve Christie, co-chairman of the Guild in Decatur, Ga., founded the Decatur Piano Group. It is composed of twenty women who are housewives, teachers, non-professionals, but who nevertheless rehearse faithfully all year, under the professional directorship of Lillian Galbreath, for their local annual benefit concert in Presser Hall, at Agnes Scott College. More activities of this kind are needed as outlets for the musical enthusiasm which exists in every community. Elizette Barlow, chairman of the Atlanta Chapter, Margaret Frazer and Helen Knox Spain of the Atlanta Journal, and Marguerite Bartholomew, writer for the Musical Courier, have all done much to promote the Guild in Atlanta.

PHYLLIS RAPPAPORT, tied for second place in artist division of Guild Recording Competition, receiving $250. Born in New York, she has studied for the last three years with Nadia Reisenberg; is a graduate of Queens College, and has also worked with Gregory Ashman and Eduard Steuermann. Miss Rappaport has made concerto appearances with the Chautauqua Symphony and National Orchestral Association, and twice won the Queens College Orchestral Society appearance. She served as staff pianist for the Lemonade Opera in 1949, and had many solo and chamber music recitals on WNYC and WABF.

Clarence Adler and Clarence Mackay

Clarence Adler, the pianist, recalls an evening in 1924 with Clarence Mackay, the telegraph magnate. "Emboldened by champagne," said Dr. Adler with an amused twinkle, "I dared to suggest concerts in public schools by the Philharmonic. Mr. Mackay had paid several deficits for the orchestra and I pointed out that, while many of the subscribers were hearing the Philharmonic over and over, new audiences could be attracted by interesting school children who would soon grow up to be the listeners of the future. He thought it was a good idea, and a little later wrote a check engaging the first desk men to visit the schools. This was the beginning of many developments of orchestras in the schools throughout the country."

May Etts on Attending Concerts

Three friends stood on the corner after an evening at the Philharmonic. Someone noticed that May Etts was the only teacher in sight at the moment. "More teachers should attend concerts," said one, and as a result Miss Etts was asked to talk to a teacher group on the Influence of Concerts on Teaching.

In her talk she asked pointedly, "How many of our students will become great artists? How many can become great listeners? To listen intelligently is to create and every student should be given the opportunity to learn to listen intelligently. We, as teachers," Miss Etts continued, "should help to give prestige to music by being able to speak enthusiastically about concerts we have attended, the artists we have heard (the well-known as well as those not so prominent), and about new compositions. We should attend every type of concert, regardless of the instrument we teach—it helps us present interpretation, tone, technic with greater inspiration, makes our explanations more descriptive, our enthusiasm more highly charged."

Mrs. Julian Olney Speaks

Mrs. Julian Olney, manager of the Westchester Series, spoke for the Ossining Women's Club on her experiences in twenty years of "bringing great entertainment to the doorstep in Westchester, so that attendance at this series is compatible with the life of a commuter." Mrs. Olney's subject was fascinating, her highlights well selected, her delivery sparkling. She made it clear at the outset that concert management is a business. "There are no more 'angels' to pay deficits—each concert must pay its own way, and when an evening costs $7,000 or $8,000, that is business.

"The worst thing you can do in either a large or small group is to encourage mediocrity. If you don't like it say nothing, but be honest."

Her managing career began with a Parents-Teachers Association affair showing a film on Undersea Life to 4,000 children. Since then there have been lectures, orchestras, ballets, drama, recitals, all sorts of things.

"The approach to the public has changed completely since the war," she said. "TV is not competition — nothing takes the place of live contact. Today there is a tendency away from making decisions far ahead. There is also a withdrawing of great-names in favor of group-attractions." Mr. and Mrs. Olney are vacationing for the summer on the West Coast.

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Academy of Vocal Arts Stages Robin and Marion

HAVERFORD, PA.—The Academy of Vocal Arts of Philadelphia presented the second performance in the United States of Milhaud's setting of Adam de la Halle's Robin and Marion for the Garden Opera Club on June 10 at Faraway Farms. Rose Landver of the faculty of the academy was the stage director and added six characters to the opera in the roles of jesters who changed the scenery and brought on needed properties, as was done at theatrical performances in the 13th Century. The performance was staged on the border of the large pool in the formal garden.

Among students participating in Robin and Marion were Emalee Earon, Rita Griffeth, Leonard Keyser, Nicholas Maxymuk, Lisa McWilliams, Kathryn Nussbaum, Joseph Quinn, Mary Super, Gilbert Thompson, Ruth Thorp, Suzanne Wilker, Beverly Wolff and Howell Zulick. William R. Smith, newly appointed assistant conductor of the Philadelphia Orchestra and a member of the faculty of the Academy of Vocal Arts conducted a five-piece orchestra for this work.

Also programmed was the second act duet scene of Madame Butterfly, sung by Kathryn Nussbaum as Butterfly and Rita Griffeth as Suzuki. Beverly Wolff sang excerpts from the first act of Carmen, assisted by Leonard Keyser and Joseph Quinn, with Ruth Thorp, Lisa McWilliams and Suzanne Wilker as chorus.

The annual Evening of Opera presented by the students of the Academy of Vocal Arts for the Garden Opera Club is becoming an increasingly important and delightful part of the musical life of Philadelphia.

Alberti Artist-Pupils Heard

Artist-pupils of Solon Alberti are active in many parts of the country. Bettye Hairston, soprano, was engaged by the Shamrock Hotel, Houston, Tex., for two weeks, from June 10. On May 29 George Sawtelle, tenor, began an engagement as soloist at the Radio City Music Hall. Jewell Johnson, coloratura soprano, will give a recital in Salt Lake City the first week in August. The solo part in Debussy's Blessed Damosel will be sung by LuCretia Ferre, soprano, in a performance at the University of Utah this month. Anita Halgen, soprano, is soloist at the Evangelical Lutheran Zion Church in Brooklyn Heights.

Besides being a faculty member of the Workshop of the National Association of Teachers of Singing at Drew University in New Jersey, and at the University of Colorado at Boulder, this summer, Mr. Alberti will teach a master class in Houston and fill a three-weeks' engagement at the University of Utah, Salt Lake City.

Kittain-Chaliapin Recital

The annual Spring Recital of the Kittain-Chaliapin Studios presented eighteen young singers in solo and ensemble numbers at Carnegie Recital Hall on May 20. Every type of voice was represented from high coloratura soprano to basso and the program, equally varied, included arias of Paisiello, Mozart, Verdi, Bizet, Wagner, Puccini and Menotti, art songs of the Russian, French and English schools, German Lieder and operetta excerpts. Excellent vocal work, good style and stage poise were high points. It was interesting also to note the artistic progress which had been made by several of the pupils heard last season. On the roster were Regina Price, Anne D'Arbeloff, Anne Marie Randell, Olga Morris, Nina Kaleska, Doris Boaz, Jackie Cooper, Gloria Siegel, Mara Rosenthal, Tassia Bertain, Mary Mair, Rose Fox, Raina Simeonova, Susie Matthews, Margaret Darnton, Tamara Bering, Louis Schwartz, and Tom Riordan. Valentin Pavlovsky was at the piano, and violin obbligatos were played by J. Usmolovsky. M. C.

Louise Jenkins Studio Musicale

The second of two evening musicales was given before an invited audience, June 15, in the New York studio of Louise Jenkins. On this occasion the eight charming young women presented were in the business-professional world and singing is currently with them a "secondary" career. However, all the voices were above the average in quality and potentiality. One might even select several who seemed exceptionally gifted. In appearance, posture and ease of delivery each was a credit to expert training. The program listed classical and art songs, operetta and opera arias, and a song by Edwin Franko Goldman, who was present and made an impromptu speech paying compliment to the vocalists and their preceptress. Appearing were Joy Fernands, Joan Cummings, Diana Hohlock, Jean Sagehorn, Mildred Davis, Sylvia Singer, Marguerite Corriveau and Madeline Moore. Luther Larson was the fine accompanist. M. C.

Bertha Daarud's Schedules

Bertha Daarud will lecture on July 7 before the 1952 national convention of the International Piano Teachers Association, meeting in Washington, D. C. The lecture, entitled Class Piano, will cover her suggestions as to how to start a piano class, how large piano classes should be, what equipment is necessary, what to do at the first lesson, teaching of note reading by the class procedure, proper length of the class lesson, how to supervise and cover the material in the allotted lesson time, what age students to accept, how to divide the class into two groups, how much to charge for class lessons, and why she believes the private piano teacher should undertake this work. The lecture is based on a mimeographed teacher training course issued by Miss Daarud's studio.

Daniel Finton in Recital

SYRACUSE, N. Y.—Daniel Finton, pianist, was presented in recital on May 15 in Crouse Auditorium by the College of Fine Arts School of Music, Syracuse University. Besides a group by Jose Galles and Rafael Angles he played sonatas by Beethoven (C minor, op. 111) and Bartok, and Iberia by Albeniz. Mr. Finton received his Bachelor of Music degree last year, and his Master's this June. In 1951 he won the Syracuse University Graduate School Scholarship and has been studying with Prof. Sidney Sukoenig for the past two years.

DR. KAROL LISZNIEWSKI'S CLASS of 1951-52 at the Cincinnati Conservatory of Music. L. to r., first row: Lillian Scott, Sylvia Miller, Patricia Griffin, Dr. Lisznicwski, Joanne Vogt, Freddie Edwards, Josephine Cook; second row: Frieda Boyer, Caryl Josselyn, Mayree Jenkins, Charlotte Motherhead, Polly Applewhite; third row: James Whittle, James Wallace, Norma Pitts, Carolyn Compton, Michael Clements, Carol Beck, The Locke Twins. Seven students were not in the picture.

ROBERT KNOWLTON, pupil of Henrietta M. Heath, of Summit, N. J., winner for several years of awards in the New Jersey State Auditions of the Griffith Foundation. Students of Mrs. Heath gave recitals at her studio on June 11, 16 and 18.

Alton Jones' Students Appear

Seven recitals at the Juilliard School of Music were given by young pianists from the class of Alton Jones this season. Those appearing were Joseph Bogar, John Childs, Anne Coon, Bernice Edelman, Virginia Farmer, Naomi Glushakow, Vernon Gould, Leah Holzman, Lawrence Levy, Kenneth Lorenz, Sarah Michael, Tessa Mingarelli, George Pappastavrou, Lydia Rosen, Bertrand, Salmirs, Jack Sweat and Clifford Tucker. Solo recitals were given by Lawrence Levy, Jack Sweat and Clifford Tucker.

During the season, concert appearances in the South, New York state and New England were made by Eunice Eaton, Jack Sweat, Clifford Tucker and Lawrence Levy. Mr. Sweat who received his Master's Degree in May, has been engaged to teach next season in North Carolina at Elon College.

This spring Mr. Jones served as judge at the auditions of the John Hay Whitney Foundation and the Music Education League. He will teach piano and conduct repertoire classes at the Juilliard Summer School.

Rose Raymond's Activities

Rose Raymond, pianist and teacher, gave a recital on May 5 in Columbus, Ga. She also was judge for the auditions of the National Guild of Piano Teachers in Columbus and Dawson, Ga. In February and April she played over WEVD for the Composers Group concerts, and, in the latter month, gave a teachers' course in Albany. Miss Raymond, who has been president of the Associated Music Teachers League for seven years, has been re-elected for another year. Her next Town Hall recital will be on Oct. 26.

La Forge-Berumen Studio Events

Frank La Forge toured the South with Lily Pons during April and May. On May 12, Mr. La Forge, in a broadcast over WNYC, gave an account of his experiences with Mme. Schumann Heink on tour with the celebrated contralto. Several of her records were heard on this occasion. Rosa Canario Savoia, dramatic soprano, and Ruth Greenwood, contralto, artist-pupils of Mr. La Forge, were heard over WNYC on May 17 singing excerpts from Aida with Mr. La Forge at the piano.

The Musicians Club of New York re-elected Mr. La Forge as president, and established a fund, to be called the Frank La Forge Fund, to help young and needy artists.

A reunion of former and present artist-pupils of Ernesto Berúmen was held at the La Forge-Berúmen Studios on Sunday afternoon, June 15. A program of piano music was offered by Erin Ballard, William Schoonmaker, Robbie Masterson, and the Mullady brothers, Tom and Edward.

Bob Jones University Program

As a part of the 25th anniversary commencement program at Bob Jones University, Greenville, S. C., the division of music of the School of Fine Arts presented a program, featuring particularly the university orchestra and choral society.

Ralph Thomas Presents Pupils

HOLLYWOOD.—Ralph Thomas presented younger pupils of his voice studio in a juvenile recital on June 2 at Masonic Temple Auditorium. With William Kring and Eugenia Bruman as accompanists, those appearing were the Andre twins, Bobby Flickinger, Valerie Tibbett, Leroy Strand, Sheila Van Deventer, Donald Fetcho, Patty King, Roger Boesclair, Jeanne Thomas, Joseph Verholtz, Tommy Williams, June Rose Marlow, Beverly Simmons, Stanle Stenner.

Schneider-Staack Pupils' Recital

Marie Schneider-Staack presented piano pupils in recital on June 13 at the Washington Irving School, Teaneck, N. J. Those appearing were Elliot Mazer, Joseph Barsalona, Julie Ann Arkin, Adele Francis Ludin, Marlene Huber, Christine Dwyer, Alice Kaplan, Sally Hillsman, Greta Osterberg, Jon Osterberg, Roland Woessner, Josephine Diagonale, Marcie Brouner, Alice Mahachek, Mary Ann Brown, Eileen Badecker, Betty Bao, Thomas Bagnoli, Judith Kisloff, Burwell Hillsman, Ann Seidel, Lynne Galagher, Lorelei Hess, Regina Scheffer and Frederick Woessner who played Concert Etude, his 1952 prize-winning composition.

SADIE RUTH McCOLLUM, mezzo-soprano, artist-pupil of Robert Powell at the Cincinnati Conservatory of Music, from which she graduated in 1951, has been granted a Fulbright Fellowship for a year's study in Vienna. She will enroll at the Vienna Academy of Music to attend classes under noted teachers, including Joseph Marx, whose Lieder she will coach under his direction. Miss McCollum has been a soloist with Robert Shaw Chorale in this country, and recently completed a tour with the group.

McClanahan for Richmond School

RICHMOND, VA.—The Richmond School of Music, the musical department of the Richmond Professional Institute of the College of William and Mary, has engaged Richard McClanahan to present one of his Piano Seminars at the school in August. Mr. McClanahan's seminar lists a six-day normal course for pianists and teachers. The six days are planned as follows: Monday through Friday—9:00 to 11:00 a.m., lecture-demonstration; 11:00 to 11:15, intermission; 11:30, recital by pupils of teachers enrolled with constructive criticism from Mr. McClanahan; 12:30 lunch. From 2:00 o'clock on, private lessons. Saturday morning—9:00 to 11:00, critic-class for advanced students and teachers; 11:00 to 12:00, final conferences.

Those taking the course are informed in advance of the topics and materials to be covered in each day's lecture, and Mr. McClanahan plays and analyzes teaching and recital material during the morning sessions. Since the traditional approach to piano-playing was formulated in the last half of the 18th and the first half of the 19th centuries by such men as Clementi, Czerny, Cramer, Moscheles and Kalkbrenner, it is long outmoded. A new approach is therefore needed, based upon the principles of modern educational psychology and utilizing the latest advances in scientific and artistic knowledge. This, Mr. McClanahan's course undertakes to supply.

Florestano Singer in Europe

Irma Cooper, soprano, who went to Europe in March, was engaged by the opera company in Würzburg, Germany, to sing leading roles with the company during the coming season, starting in September and lasting into May. Miss Cooper was given her contract two weeks after arriving in Germany. She is from the studio of Joseph Florestano, of New York.

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